

R&B Boom Won't Stick: Elgart

No Ghost

New York—The review of the Dan Terry band in the Feb. 23 issue omitted an important pillar of the rhythm section, guitarist Sam Herman. Ever since the review appeared, his colleagues have been pointedly referring to Herman as "the ghost." It is hoped that this notice will serve to speed his reincarnation.

BG Weekends At Basin Street

New York—Benny Goodman is forming a small group to play weekends at Basin Street. At presstime, indications were that the unit will be a sextet, breaking down occasionally into a trio. Personnel was not yet set, though Louie Bellson had been contacted to find out if he was available and there was a possibility that trumpeter Ruby Braff would be used.

Under scheduled plans, Goodman was to begin on the nights of Feb. 25 and 26 and was to continue weekends until Louis Armstrong opened at the club April 7. Until the Armstrong opening, Basin Street would still be dark Sunday through Monday nights. Another combination will be used opposite Goodman during the weekend stands.

RCA Will Push R&B On Groove

New York—RCA Victor will concentrate on the rhythm and blues field through its subsidiary label, Groove, which recently was separated from Label "X." Groove has set up its own artists & repertoire department headed by Bob Rolontz.

The label's distribution will be handled by Victor outlets in the south and southwest and by independent distributors in northern and western territories.

Groove will add new artists to its talent roster. Its current artists include the Du Droppers, Oscar Black, Sue Allen, Piano Red, Bernice Reading, and Ernestine Washington.

Caught In The Act

Janet Brace Now Ready For Leap To Greatness

Janet Brace, Georgia Carr; Ruben Bleu, NYC

Janet Brace has become one of the most satisfying vocal artists on the supper club scene. In the dimly-lit world of frustrated Dietrichs, rigidly stylized ingenues, and girls who try to cover their talent laryngitis with off-beat material, Janet shines through as a real pro with rare range of mood and exciting presence. The small, slim blonde has a voice of smoky warmth, a phrasing and beat that indicate her aware tastes in music, and most of all, a consistently projected personality that illuminates everything she does.

The Brace personality is a combination of light, quick humor; clear intelligence that builds a carefully paced, never dull act; an unsentimentalized tenderness that makes a Brace ballad a hard-to-forget experience; and a taste that never falters. Janet's *Blame It on My Youth* suddenly takes on the intimacy of an autobiography; and her remarkably sensitive version of Leonard Bernstein's *I'm a Person*, Too is the best single number I've heard by any supper club vocalist in several years of reviewing.

Janet can shout, too, and she swings exultantly through songs like *Birth of the Blues* and *Chicago*

DOWN BEAT

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Part One of Two Parts



WOODY HERMAN, who recently returned to the Capitol label after a sojourn with his own recording company, Mars, found himself waxing two pop tunes for his new affiliation recently, with the Allen Sisters. Shown during the session on which *My Sin Is You* and *Have It Your Way* were cut are Mr. H. and the three Allens.

Brother Leroy To Head Another Anthony Ork

Hollywood—Leroy Anthony, brother of and baritone saxist with Ray Anthony, is planning to strike out on his own at the head of his own band this spring. This will not be the small unit, made up of Ray Anthony bandmen, with which he has been recording for the Epic label as "Lee Roy," but a full size dance band, with which he also will record for Epic but under his real name.

The project will be backed by Ray and will be one of the attractions handled by Anthony's own office (Ray Anthony Associates) and his manager, Fred Benson.

The Ray Anthony band, which has been on a vacation while the leader secured a divorce in Mexico from his former vocalist, Dee Keating, will reassemble in the east early in April.

Upheaval In Getz Band

New York—There are personnel changes underway in the Stan Getz unit which will lead to the substitution of trumpet-writer Phil Sunkel for Tony Fruscella and the addition of valve trombonist-writer Bob Brookmeyer.

Johnny Williams will remain on piano but former Duke Ellington bassist, Wendell Marshall may join the rhythm section and the drum chair was undecided on at presstime. Arrangements and originals will be contributed by Sunkel and Brookmeyer.

Jazz TVer Planned

New York—Though nothing has been set yet, NBC officials are thinking about a TV music show with elements of jazz featuring Al Collins. The program, if it materializes, would work through WRCA, NBC's New York outlet, where Collins has several disc jockey programs. Collins, it was reported, has already talked to Sarah Vaughan, Erroll Garner, and Gene Krupa about tentative plans for the first show.

Hollywood—Les Elgart, here for his first stand at the Hollywood Palladium with the only new band launched in last couple of years that appears to be going somewhere, sees the current boom in the rhythm & blues market as something that will just have to run its course like an epidemic. He even believes it may benefit the band business—in the long run. He told *Down Beat*:

"I think the kids have gone wild over this rhythm & blues stuff as a kind of reaction to bands that have gone too far out in the cool school direction. The average teenager isn't emotionally moved by the modern sounds—progressive jazz, or whatever you want to call it. They have turned to rhythm & blues—up in San Francisco I found kids calling it bop—because that's where they feel that driving excitement that was so much a part of the great bands of the swing era.

"But the rhythm & blues form is so limited that they get over it in a hurry. It ceases to be exciting to them in no time at all. Meantime, it has stimulated their sense of rhythm—they learn to dance to it—and that's where we come in."

Les thinks that he has had more success than others who have been trying to launch new bands because he has hit what he calls a "good honest compromise." As he puts it:

"We have a 'sound' that's sufficiently modern to be distinctive and let them know that we've been keeping up with the times. But it's still comprehensible to the public and always recognizable as dance music."

"I think we've gotten our best reaction to date here at the Palladium. On opening night we played one set that ran almost a full hour and I noticed the floor was packed with couples who were really dancing, not just going through the motions. A lot of people mentioned that we seemed to be kind of happy and excited as we played and it made them feel the same way. That's exactly what we've been trying to do."

Like other bandmen coming in to the Palladium from the east, the Elgarters ran smack bang into (Turn to Page 19)

Jazz Dawns On Sunset Strip

Hollywood—Movietown's famed "Sunset Strip" is jumping to a jazz beat as never before. Ella Fitzgerald makes it for the first time with a date at the Mocambo starting March 15. Her contract calls for "an accompanist," expected to be her pianist Don Abney, sitting in with and directing Paul Herbert's house band.

The Crescendo, a few doors from the Mocambo and which recently played Perez Prado and the Gene Krupa combo, had Harry James coming in March 17, and has none other than Stan Kenton and band due April 22.

The Mocambo's chief competitor for the celebrity trade, Ciro's, will have "George White's Scandalettes," with no prominent names, as counter attraction to Ella, which gives her a good chance to be the big draw during her first appearance on "The Strip."

Granz Reports Big Europe Biz

New York—In a cable received at presstime, Norman Granz reported on the success of his fourth annual JATP tour of Europe.

Said Granz: "Tour absolutely fantastic success. Better than States. Stockholm four concerts sold out completely two weeks before opening. 14,000 people. Copenhagen two concerts sold out five days before opening. 10,000 people. Berlin two concerts sold out five days before opening. 12,000 attendance. Sellouts in Frankfurt and Munich days before opening. Just finished Zurich, Geneva, Basle for Swiss tour to biggest jazz concert gross in history of Switzerland. Now in Paris and all concerts (Feb. 19 and 20) sold out now." JATP also played Lyon, Feb. 18, also presumably to a soldout house.

D.C. DJ Winner In \$500 Poetry Reading Contest

Chicago—Jack Rowzie of Washington, D.C., station WWDC won the \$500 first prize for his recitation of the poem *Why Do I Love You* in Mercury Records' recent *Melody of Love* disc jockey contest. He polled more than 10,000 votes and turned the prize money into the building fund for a new church in the capital area.

Duplicate second prizes of \$200 went to Robin Seymore of Detroit's WKMH and Russ Norman of KING, Seattle. Artie Kay of WLWK in Lexington, Ky., took the third prize of \$100.

An unusual aspect to the results was that only KING of the four stations is a 50,000-watter. The rest are only 5,000, which seems to make a case for quality of exposure as opposed to quantity.

Mercury has embarked on a followup contest wherein the disc jockeys are to sing harmony with Sarah Vaughan on her new disc, *How Important Can It Be?*

On The Cover

This issue's cover features some of the singers who either won out or placed very strongly in *Down Beat's* second annual poll of the nation's disc jockeys in the New Star singers divisions.

Shown are Jaye P. Morgan and Sammy Davis Jr., winners in their categories, and Joan Weber (of *Let Me Go, Lover* fame) and Peggy King (featured vocalist on the George Gobel TV show).

Deejays Pick Frank Over Eddie Fisher

Frank Sinatra displaced Eddie Fisher as the nation's top recording personality in *Down Beat's* second annual disc jockey poll. The poll, taken among more than 2,300 record spinners throughout the U. S., also awarded first-place honors to Rosemary Clooney's *Hey There* and Ralph Marterie's *Skokiaan* in the vocal and instrumental records categories.

Sammy Davis Jr. was voted best new male singer on records and Jaye P. Morgan the best new female singer, while Hugo Winterhalter repeated his victory of the

preceding years as best conductor of a studio orchestra.

Indicative of the wide-open balloting that occurred in the novelty records division; Stan Freberg's *Sh-Boom* won first place, but was followed closely by the Crew-Cuts' etching of the same tune. The latter disc, which placed 10th in the best straight vocal records classification, was only one of several instances of overlapping in the novelty race.

The Bulawayo Sweet Rhythm band's recording of *Skokiaan*, on which the winning instrumental disc by Marterie was patterned,

was considered novelty material by the jocks, who placed it seventh.

Conversely, the Ames Brothers' *Naughty Lady of Shady Lane* drew votes in the vocal category but placed third as a novelty, and Archie Bleyer's *Hernando's Hideaway*, an instrumental with unison vocal chorus, received a similar multiple balloting, although it placed among the top 10 only as a novelty.

Complete results of the poll will be found in the special Music Operators of America supplement in this issue of *Down Beat*.

(Turn to Page 4)

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Bleyer Counts Cadence Among Hit-Making Firms

New York—The name of Archie Bleyer has long been a familiar one to the music-loving and TV-watching population through his seven years on the Arthur Godfrey radio and TV shows as music director. After his spectacular departure from the redhead's enterprises, however, Bleyer has emerged as an even more important music business name—this time as a record company executive.

Bleyer became a recording entrepreneur two years ago, when he issued Julius LaRosa's *Anywhere I Wander* as his first release on the Cadence label, and it became a big hit. Since that time, Bleyer's company has produced an impressive number of additional record successes, among them *Eh, Campari* by LaRosa, *Hernando's Hideaway* by Bleyer and his orchestra, and the latest national sensation, *Mr. Sandman*, by the Chordettes.

Mail Did It

"We chose *Anywhere I Wander* as Julius' first release," Bleyer recalled recently, "on the strength of the mail we received from Julius' fans requesting records of the song. The tune he recorded later, *Eh, Campari*, was something Julius had sung ever since he was a little kid."

The first recording of *Mr. Sandman*, Bleyer explained, was actually made by Vaughn Monroe, but it was on the back of *They Were Doing the Mambo*, and got lost there.

Then the Chordettes recorded *Sandman* on Cadence, and brought the song to fame and fortune to the top of popularity charts. Bley-



Archie Bleyer

er has a special private interest in the Chordettes—he's married to Janet Ertel, a member of that group.

The talent roster of Cadence Records has grown considerably during the last two years. Alfred Drake, the Four Tophatters, Maddy Russell, Mary Del, the Barry Sisters, Jack Gold and the Four Esquires, harmonica virtuoso John Sebastian, and Bill Hayes are now among the artists who record for Bleyer's growing firm. In addition,

Cole, Hamilton Ready Tour

New York—Two units, one headed by Nat (King) Cole and the other by Roy Hamilton, will do one-nights in most of the major cities throughout the country. The entire stint will run from six to eight weeks.

Nat will probably start with his unit on April 22 and finish on May 10, after which he will be appearing at the Chez Paree in Chicago. Roy Hamilton will pick up the company on May 12 and continue the tour.

The Cole package will include Laverne Baker, Drifters, Erakine Hawkins, and Leo Delyon. Several of these same performers will continue with Hamilton.

Arrangements are being handled by the Gale Agency.

Bleyer has signed two Swedish artists, singer Chris Dane and trumpet player Ernie Englund. Their material is chosen in this country, but their recording sessions take place in Sweden.

Jazz, Too

Bleyer has also recently added jazz recordings. The first of these were a 10-inch LP by the Beryl Booker trio and a 12-inch album by Don Shirley. "Shirley has been creating a lot of attention," Bleyer said. "Although he actually cannot be described as a jazz artist, he's been appearing in jazz clubs and has great appeal to jazz fans. We hope to go into the jazz field further, but we'll have to move slowly and carefully."

Cadence has also moved into the low-price LP field, with 10-inch recordings selling at 99 cents, and 12-inch LPs retailing for \$2.49. "We intend to issue more show tune albums and more LPs in general," Bleyer revealed. "At the moment, however, we cannot see going into the classical field until we can find new artists and new material which will be able to reach the public quickly and successfully."

Busy as he is with his record company operation, Archie has found time during the last few years to take a very active interest in a music program for youngsters at Hempstead high school in Hempstead, L. I.

The school's music director, Imogene Boyle, invites professional conductors to lead its symphony orchestra for their regular concerts, and Bleyer has conducted several of these. "Out of the school's 3,000 enrolled students, 1,000 are involved in the music program," Bleyer explained. "This program has been a most successful aid in combating juvenile delinquency. Miss Boyle has a wonderful understanding of youngsters, and knows that music can be important in shaping their characters. These kids gain self-respect and pride by doing well in the various phases of musical education."

—hannah

Morte Heads Kenton Units

Hollywood—Stan Kenton, in association with his longtime road manager, George Morte, has formed a subsidiary firm, Ken-Mor Artists, to handle the various small units recording on Capitol's "Stan Kenton Presents" series.

They include units headed by Frank Rosolino, Sal Salvador, Bill Holman, Boots Mussulli, Bob Cooper, Claude Williamson, and Al Belletto.

Most have worked only as recording units, but Rosolino recently launched his group, a sextet, at The Haig in Los Angeles. The Belletto quintet closed recently at the Blue Note in Chicago and opened a four-week stand at the Frolia in Columbus, Ohio, March 4. Salvador's combo was at New York's Birdland at this deadline. Williamson plays piano with Howard Rumsey's Lighthouse All-Stars in Hermosa Beach, Calif.

Strictly Ad Lib

NEW YORK

ON STAGE: There's a rumor that Danny Kaye may return to Broadway in a musical version of *The Captain's Paradise*, the British film that starred Alec Guinness . . . Sonny Tufts, Thelma Carpenter, and Betty George have been signed for *Ankles Aweigh*, the new musical due at the Hellinger April 18. The Kean Sisters and Myron McCormick have already been contracted . . . Zero Mostel, Sono Osato, and Jack Gilbert will star in *Once Over Lightly*, a review opening at the Bar-Bizon-Plaza theater March 15. Music is by Alec Wilder and Dean Fuller . . . Fanny has already earned back its production costs . . .

ENTERTAINMENT-IN-THE-ROUND: Dorothy Dandridge won a plush booking at the Waldorf-Astoria beginning April 11 . . . Cafe Society in the Village has reopened. Opening bill had Nellie Lutcher, Louis Jordan, and Chico O'Farrell's mambo band . . . Marion Marlowe of the Godfrey family a major hit at the Cottillion room of the Pierre . . . Frances Langford and the Fellas opened at the Pierre March 8 for a month . . . Sister Rosetta Tharpe and Marie Knight at the Village Vanguard . . . Billy Daniels is at the Copa, and will be followed by Sammy Davis Jr. for a month, beginning March 24 . . . Joe Glaser's Associated Booking Corporation will book Woody Herman henceforth, except that the William Morris agency will handle Woody in the lands of television . . . Dick Jurgens succeeded Woody Herman at the Cafe Rouge of the Hotel Statler . . . The Dorsey Brothers set to follow Art Mooney into the Meadowbrook March 12 for weekends only . . . Shep Fields ends 23 years of touring and will settle in Houston as a disc jockey on KLBS . . . Alan Freed brings rhythm and blues show to the 4400-seat Brooklyn Paramount during Easter week. Talent planned so far includes the Clovers, LaVerne Baker, Red Prysock, the Penguins, B. B. King, Al Sears, Danny Overbea, and the Moon Glows. It'll be Freed's first theater appearance.

George Shearing booking passage on the Queen Mary April 20 for his first visit to England since 1947. His wife, Trivie, is accompanying him . . . Eddie Fisher will probably move (and his TV show with him) to the coast after his June 17 wedding to Debbie Reynolds. Couple plan a two-month honeymoon in Europe . . . Johnnie Ray talking about possibility of doing the Hoagy Carmichael life story for the films . . . Frank Parker of the Godfrey show into the Town Casino in Buffalo April 18 for one week.

THE JAZZ SCENE: There is a strong possibility that Gerry Mulligan will sign with Columbia after this present contractual obligations are worked out . . . Kenny Clarke has left the Modern Jazz Quartet after musical policy differences with John Lewis. His replacement is Connie Kay, formerly with Lester Young . . . Kai Winding and J. J. Johnson brought their group into Birdland Feb. 24 to March 9 opposite the Joe Locho quintet. Dizzy Gillespie, Stan Getz, and Chris Connor take over until March 23. Dizzy and Stan stay over when Dinah Washington comes in March 25. They leave on the 30th, but Dinah goes on until April 6 . . . Tony Scott is at Minton's with a quartet that will probably be expanded to his septet after Lent . . . Ernie Wilkins has left the Basie band to settle in New York and write . . . Jimmy McPartland has left the Metropole. The leaders there now are Red Allen-Cozy Cole, Charlie Shavers, Sol Yaged and Louis Metcalfe.

RECORDS, RADIO, AND TV: Columbia will release the Papa Celestin part of the Cinerama Holiday soundtrack . . . Kay Armen joined MGM . . . Mercury signed Dolores Ware, the Honeytones, and the Grifins . . . English leader Ambrose will cut 24 more sides for MGM.

CHICAGO

SIX-A-DAY AND THREE-A-NIGHT: Joan Weber and Vic Damone follow the Illinois Jacquet unit into the Chicago Theater on March 11 . . . Helen Forrest and the Goofers are current at the Chez Paree, with Xavier Cugat and Abbe Lane set for a March 22 opening. Tony Martin is dated for a repeat on April 8 and Nat (King) Cole is tapped for May 13 . . . The Billy Williams quartet is holding forth at the Black Orchid. The nitery incidentally is touting a tune called *Black Orchid*, written by Royce Swain and recorded by the Andriani Bros. on Select and Ken Griffin on Columbia.

Celeste Holm follows French chanteuse Genevieve into the Palmer house on March 17. Future bookings list Eddie Albert & Margo on April 14, Jose Greco on May 12, Dorothy Shay on May 23, and a variety revue on Aug. 31.

INTIMATE AND INSTRUMENTAL: Singing comedienne Jean Arnold is breaking 'em up at Mr. Kelly's . . . Lurlene Hunter has returned to the Cloister Inn for an indefinite stand . . . Al Hibbler is current at the Crown Propeller, and T-Bone Walker is pegged for a fortnight beginning April 6 . . . The Larry Wrice quartet is featured at the Rodeo.

The Blue Note now has Marty and Teddy Napoleon, with the Australian Jazz Quartet scheduled as the second attraction. Barbara Carroll trio opens on March 23 for a couple of weeks opposite the Salt City Five . . . The Randolph Rendezvous has reopened and is reverting back to small units after fire closed the room for about three weeks . . . The Grand Terrace reopened as a name band showcase on March 1, and the Bee Hive goes back into action on March 15. . . Johnny Lane now leading the band at the Red Arrow, on Pershing Road, since George Brunis left. Bill Tinkler is on trumpet.

Buddy Moreno opens the Oh Henry Ballroom on March 9 for five weeks, to be followed by Russ Carlyle on April 13 for six and Ray Pearl on May 25 for four . . . Jimmy Featherstone is current at the Ray ballroom until March 31 . . . Fletcher Butler, now celebrating 27 years in the business, is still the Monday night attraction at the Original Key Club keyboard . . . Doris Gray continues indefinite as pianist-warbler at the private Barclay club . . . The Bismarck hotel is issuing a 10" LP of selections by Endre Ocskay and his ensemble, the society band of the hotel's Swiss Chalet.

RADIO & TV: WBBM-TV is hastening to find a Sunday night berth for Mahalia Jackson, who has lost her CBS radio exposure here . . . Johnny Desmond may be commuting weekly to this city from New York if a new Saturday afternoon TV show on WNBQ materializes.

HOLLYWOOD

STUDIO NOTES: Frank Comstock, Les Brown arranger, now doing scores for UPA (Mister Magoo) cartoon shorts. Watch for Magoo's Express and catch his satire on the Third Man theme . . . Deals for biofilms on the late Ben Bernie and Hal Kemp close to signing at this deadline. If set, they will mean a total of six handleader biofilms in the offing. (Others are Red Nichols at Paramount, Eddie Duchin at Columbia, Benny Goodman at Universal-International and Hank Williams at MGM)

NITESPOTTINGS: Freddy Martin, who opened at Coconut Grove last Christmas right on a 12-week pact, now is signed for a solid year . . . Jimmie Crier, a veteran of long runs at major hotel supper (Turn to Page 18)

Negro TV, Radio Jobs Almost Nil, Survey Finds

By HANNAH ALTBUSH

New York—The lack of Negro performers in radio and on television and the difficulty in getting the facts from the performers themselves were emphasized in a recent survey conducted by the National Association for the Advancement of Colored People. Questionnaires were sent out to all stations, said Odell Clark, chairman of the NAACP committee which conducted the survey.

Clark, vice president of the New York branch of the NAACP and head of the NAACP labor and industry committee, also said the committee met with network executives. The questionnaires showed the radio and TV station employed a "very small percentage" of Negroes, Clark reported.

"The stations listed some clerical help, some engineers, some assistant program directors, and some very few performers," he added.

Practically Nil

"The number of Negro musicians employed by the networks is also practically nil," Clark said. "We found one or two who are employed regularly, but outside of guest appearances by some of the bigger names, a Negro musician hasn't much chance of regular employment on the networks."

"When we met with some of the network executives, they pointed to some of their all-Negro shows. For example, Mutual wrote us a letter calling attention to their *Harlem Detective*. We explained to them, however, that we're not interested in all-Negro programs. There can be and should be parts for Negroes in all types of shows."

"Have you ever seen Times Square pictured on a TV screen?" Clark asked. "Well, I have, and there wasn't a single Negro in it. Now everyone knows that there isn't a minute of the day when Times Square isn't visited by people of all races and creeds. Also, according to the networks, only white people buy razor blades, soap, and other advertised products. Negroes are involved in every phase of American life, yet have been

completely ignored in portrayals of American life."

Another Difficulty

Clark added that his committee also encountered great difficulty in finding out the facts from the performers themselves.

"They say they're doing great when they're not," he said. "For example, I recently saw a talented Negro performer in a club and asked him whether he would appear in an NAACP show we had planned. He told me, however, he was 'too busy.' I later found out that he was forced to work as a janitor during the day because he couldn't get enough engagements."

Clark said that the fact that not a single Negro is represented on most TV shows doesn't occur to the viewer until it's pointed out. If a network is using Negro talent, such as was the case with the recent showing of *Tosca* with Leontyne Price, listeners should commend the station and network, Clark said, for selecting Negro talent.

"Once the networks and sponsors see that the average housewife is concerned about this subject, they'll change their ways," he said.

Clark says, however, some progress has been made. Some well-known shows, he said, have recently begun adding Negroes to their casts, "but a lot remains to be done."

At this writing, Clark's committee is to meet with other networks before reporting Feb. 19. On the committee are Russell Crawford, president of the NAACP New York division; Edward Dudley, former ambassador to Liberia; Ed Lewis; Dick Campbell; Chick Webb, theatrical columnist of the *N. Y. Amsterdam News*; and Willie Bryant, who conducts a New York disc jockey show.

Book Review

The First Book Of Jazz, by Langston Hughes; Franklin Watts, Inc. 65 pp.; \$1.95.

Langston Hughes is best known to most of his readers as a poet, and as the creator of that delightful character, Simple, whose adventures have been collated into several books. From Hughes' unlikely pen (he has been interested in jazz purely as a dilettante) comes *The First Book Of Jazz*, a slim and brief booklet apparently aimed at the children's market.

Louis Armstrong seems to have been Mr. Hughes' aide-de-camp on this project, for much of the story as he tells it is keyed to Satchmo's personal saga. Another dominant theme is the idea that "the music called jazz began . . . with people playing for fun." The "jazz-is-fun" motif, which also strikes the closing note of the book, is an admirable one to impress on the youngsters for whom these pages were designed.

There are frequent, large, and lively drawings throughout the work by Cliff Roberts. Photographs are limited to 10 pianists and three shots of Louis. There are a few musical illustrations, selected by pianist Dave Martin.

The book is at its strongest when relating origins and backgrounds, and weakest when attempting technical definitions. There is also a heavy disproportion in that the entire era from about 1930 to date is covered in the final three narrative pages.

A long list of acknowledgments to critics and musicians precedes the text of *The First Book Of Jazz*. It's too bad the author didn't spend more time checking with these sources; but for all its faults, the result is a unique and helpful work that could provide stimulating reading for those in their early teens.

—Jen

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Caught In The Act

(Jumped from Page 1)

ness of facial and hand movements. She would do well to loosen up more, and sing with heightened emphasis on the emotions that should be communicated by the voice first. As a result of her excessive care with the externals, she occasionally tends to misplace dramatic accents (as in *Supertime* and *One for the Road*) and to overplay the femme fatale bit (as in *There'll Be Some Changes Made* and *How'd You*

Like to Love Me).

Her repertoire could also stand freshening along the lines of songs like *As Long As I Live*, which is one of her most effective numbers. The prescription for Georgia is more naturalness. Basically an open, warm personality, she'll never make it as a siren despite her lush, curvilinear beauty. If she sings songs that reflect her essential self, and if she can relax in the singing of them, Georgia has the talent and looks to eventually make it.

—nat

Harry Belafonte; Copacabana, New York



Harry Belafonte

The ascent of Harry Belafonte to the upper levels of show business continues at sports car speed. Following his success in the film version of *Carmen Jones*, Belafonte toured the country in Paul Gregory's *Three for Tonight* before the review's Broadway opening at the Plymouth March 28. In between the tour and the Broadway stand, Harry played three weeks as the headliner at the Copa, a lucrative honor usually reserved for such entertainment grandees as Jimmy Durante, Sammy Davis Jr., Martin and Lewis, and Frank Sinatra.

The Copa audience (most of which is sophisticated only in the hard, limited Broadway sense) is a tough, skeptical clientele for a folk singer to work. Belafonte,

however, charged through impressively attentive silence even during the noisy dinner hour, something the overlengthy comedian on the bill, Morey Amsterdam, was unable to do.

Introduced by a rocking blues figure in the orchestra, Belafonte springs onstage in his formally informal dress marked principally by the open-throated, red-striped shirt and Greenwich Village belt. Fists clencher, he opens with an intensely building *Water Boy*, moves into a swinging number with the refrain, *In Them There Old Cotton Fields at Home*; skillfully creates an earthily tender calypso mood; and then hits the emotional climax of the act with a spiraling spiritual, *Noah*, on which he is ably backed by drummer Bobby Donaldson. A capsule version of *George* followed that was marred by a too-tute intro, and then Harry closes comfortably with his standard audience clincher, the calypso *Hold 'Em, Joe*; throughout which he roves around the audience with a hand mike and cajoles them into happy participation.

The only reservation about Belafonte's act is that it is becoming increasingly stylized almost to the point of occasional stiffness. Belafonte's movements are so prethought that they come on somewhat static, and his verbal introductions too are overly routinized. What the act can use, now that Belafonte has polished his material to sharp-edged effectiveness is a degree of spontaneity, or at least some appearance of it.

—nat

Genevieve; Palmer House, Chicago

Any French chantootsie who plays this class hotel for at least another year to come invites comparison with Patachou, who knocked the Empire room clientele for a loop some months ago.

Aspect-for-aspect comparison of any two singers often is interesting but seldom is fair, and that temptation shall be resisted here except to underscore a single point: that French is not a musical idiom but a language, and that bistro singers are no more like hotel entertainers in Paris than they are here. So why perform the switch across the ocean?

This is not to discredit young Genevieve, a gamin charmer with a big heart-filled voice, who probably has great projective powers in her own element. But she has not the cool refinement, poise, or electricity of Patachou, who is a prime cut for the swank supper clubs. Patachou weaves a grand illusion of intimacy in a large room; Genevieve on the other hand is genuinely intimate, and the open

spaces and polite surroundings inhibit her fire.

She is heard here with more curiosity than interest, and when she tackles a project in community singing her response is about nil. Better that she scrapped this bit, while she's still on the class circuit, to skirt the embarrassment. And better, too, that she composed her offbeat repertoire of some of the more familiar numbers to gain a quick rapport. In a word, she is not for this room or any like it.

Taken on her own terms, however, she has engaging individuality, a store of charming mannerisms, a deep and earthy voice, and plenty of the esprit de Paris from the left bank.

Her selections are pleasant enough, if repetitious in feeling and tempos, and she sings them in resonant French with a sprinkling of pidgin English. Her husband and guitar accompanist, Luc Porot, chimes in appealing tenor vocal counterpoints on several numbers.

—les

Gaylords, Roy Hamilton; Chicago Theater, Chicago

Two disc stars per show is the usual dosage at this theater, the country's kingpin record showcase, and the present combination of something-old-something-new works satisfactorily indeed—if the Gaylords can really be regarded as something old.

The threesome has come a long way in the last two years in terms of how they maneuver onstage. With the seasoning they've had, they have managed to bevel off the rough edges of their performance to the extent that they now conduct themselves with comfortable confidence and even a touch of good-humored flippancy. What's more, they've built in some attractive tidbits of stage business that amount to more than a sway-

ing about the mike or a shifting in the lineup, which is what most groups have come to rely on.

Two humorous ditties, *Mama Papa Polka* and their new *Chow Mein*, are done up successfully for a comedy payoff while their trademarks like *Tell Me You're Mine*, *From the Vine Come the Grape*, and *Little Shoemaker* make up the serious side. In and around these they've interlarded some ingroup joshing and useful props to set this above the standup acts that merely pipe their old and new records.

What they have acquired along these lines, newcomer Roy Hamilton has still to learn. The gaunt, good-looking lad has an ingenuous stance that betrays his difference,

Radio & TV

Reflections From A TV Tube Sans Safety Glass

By JACK MABLEY

One last word on the Sid Caesar show: Few programs in TV have improved so much so fast . . . it is now as good as any comedy show on the air . . . and I think Nanette Fabray sparks its greatness . . . Who Says There's No Jazz on TV Department: "Jazz organist Ethel Smith will get a nightly TV show soon, and it can't be soon enough for me"—*Long Island Press* . . . A tremendous buildup was given to the U. S. Steel hour's *Freighter* a couple of weeks ago . . . a whole ship built on the set . . . realistic . . . authentic . . . spare no expense . . . and it was a very impressive sight. Trouble is somebody forgot about the script. The show was so dull that after we had toured the ship, we switched to the new new Red Skelton.

Incidentally, no matter how many new new new Red Skelton shows they dream up, they'll never do anything funnier than Skelton's Smoooooooooooooth Gin routine, which we last saw unabridged and uninhibited in pre-TV days when Red was touring the theater circuit . . . We belong to the minority who believe that *Medio's* positive side, in portraying the facts of medicine, is overbalanced by the negative, which will make hypochondriacs out of half the women viewing and scare the bejeepers out of the rest . . . If viewing operations was beneficial to the public, they could charge admission to operating room galleries and let the public in.

Stop the Music has been stopped again . . . by public indifference . . . It's news like this that makes us feel less depressed about mass tastes . . . This elation, or lack of depression, lasts until we see the list of the Ten Tunes Most Played by Disc Jockeys . . . Muggsy Spanier and group played an ungimmicked, full length number, *At the Jazz Band Ball*, I think, on a Chicago station the other night . . . Erroll Garner had a whole hour on a St. Louis TV station recently. This is news. A recommendation comes to us that *Music in a Mellow Mood* at 9:30 p.m. on WINS in New York is "better than anything on TV."

A TV film featuring Guy Lombardo and music and little more now is in circulation . . . and probably will do much better than other TV shows which have featured units which are primarily dance bands . . . All of the remote pickups from ballrooms and night spots which we have seen have been far too busy with novelties, guest acts, and extraneous rigamarole which does little but detract from the music.

Through seven years and five TV sets we thought we'd had everything in the way of mechanical trouble . . . but we reckoned without the wonders of modern science. The set was off, nobody was near it, the other day when the thick glass window in front of the picture shattered into a jillion pieces . . . Since then we've been watching the set via a mirror, because the service man says the picture tube could blow and shatter glass all over the place. All the pictures come on backwards, printing is backward, everybody shakes hand lefthanded, Bobo Olson leads with his right, and Muggsy Spanier is a lefty . . . If the set isn't fixed before summer, and there is no sign it will be, Eddie Lopat will be throwing right-handed . . . All of which explains why this column is so backward.

The Hollywood prediction that everything on TV would be on film doesn't seem any closer to reality today than it did when they first boasted it four or five years back . . . The label "live" on a TV show is a mark of distinction today . . . the biggest musicals, the biggest dramas, the spectaculars, all are live . . . and our guess is they always will be.

Well, this essay is being composed a couple of weeks before it will see print, and if we bet, we'd bet that before this is on the newstands, *Shtiggy Boom* will be the most played by disc jockeys. These fellows know a trend when it's played 1,000 times in a row.

and he's relying on vocal gimmickery rather heavily to take the place of showmanship. Perhaps in time he won't need it. He has a good sense of song and an unusual resonant voice with a breaking quality that brings squeals from the teenage girls. But in general he overdoes the vocal tricks and needs a better-paced catalog, as his songs are nearly uniform in mood. He does *Ebb Tide*, *Here to Eternity*, *If I Loved You*, and of course his Epic hit *You'll Never Walk Alone*.

—les

Holiday Waxes

New York—After a long period away from the recording studios, Billie Holiday cut four sides in a six-hour session one night recently. She was backed by Tony Scott, Charlie Shavers, Budd Johnson, Leonard Gaskin, Billy Bauer, Cozy Cole, and Billy Taylor. Arrangements were by Scott, Buster Harding and Leroy Lovett, who directed the date. Among the tunes cut were *Always* and *Do Nothing Till You Hear from Me*.

Marguerite Piazza; Coconut Grove, Los Angeles

So much is being written on this former Metropolitan Opera vocalist's successful invasion of the supper room circuit, it's almost impossible to find anything new to say about her and her "Diva in Dixieland" presentation. Fortunately, her act is much smarter than her tired trademark.

Miss Piazza is a very attractive New Orleans-born soprano who opens her act with familiar operatic arias (and she does sing them well). Then she slips out of her gown—but behind a screen in a most discreet manner—and gets real jazzy in an outfit that displays her undoubted charms to excellent advantage. But the night club reporters who refer to it as "daring" haven't been around very much.

No one could deny that the supper room set finds Miss Piazza's offerings eminently pleasing. Some may even find her exciting, especially during the portion of her act in which she manages not to be condescending in songs like *Basin Street*, *Way Down Yonder in New Orleans*, *Alexander's Ragtime Band*, *Birth of the Blues*, and her No. 1 gasser, *When the Saints Go Marching In* (in which she is

supported by a small combo including a banjo.) Of course, if you happen to be an admirer of the late Mildred Bailey . . . but why bring that up here?

—emgr

Barnet, Hamp, Krupa On New LP Albums

New York—Between March and June, Columbia plans to issue unique albums by Charlie Barnet, Lionel Hampton, and Gene Krupa. The Barnet set is made up of a 1947 Town Hall concert. The Krupa album will be called *Gene Krupa Sidekicks*, and will feature various prominent alumni of the Krupa bands.

Among those to be heard on the Krupa set are Benny Carter, Leo Watson, Roy Eldridge, Anita O'Day, Gerry Mulligan, Dave Lambert and the late Buddy Stewart, Charlie Ventura, Helen Ward, Vido Musso, Sam Donahue, Johnny Desmond, and Dolores Hawkins. Notes for each set will be written by the leader involved.

'Down Beat' Film Awards Called Big Step Forward

By CHARLES EMGE

Hollywood—Reactions to the results of *Down Beat's* first motion picture musical achievement poll, conducted by ballot among more than 500 career musicians, composers, and arrangers associated with the film industry here, varied, but in general the project was hailed as an important stride in the right direction.

The award that went to Claudio Arrau for "Best Instrumental Performance" (piano solos for actor John Ericson in *Rhapsody*) marked the first time full recognition has been accorded the work of an unseen soundtrack soloist.

Ray Heindorf's win for "Best Scoring of a Musical Production Number" (for the *Born in a Trunk* sequence in *A Star Is Born*) was in fact an award for arranging, a branch of highly creative musical activity, particularly in films, for which heretofore there has been no award of any kind. It has been pointed out that other arrangers

worked under Heindorf's supervision on the scoring of musical numbers in *A Star Is Born*. One said, "As music director on the picture he planned and laid out practically every note on the soundtrack."

There was some surprise among those not close to the industry that Hollywood musicians selected Darryl F. Zanuck, production head of 20th Century-Fox, as the "producer or director who had done most since the advent of sound to emphasize the importance of music in motion pictures." It can easily be attributed to his long association with Alfred Newman, one of Hollywood's most respected musi-

Laine To Wax 'Lady' Title Tune

Hollywood—Frankie Laine has reported to Warner Bros. to record the title song for *Strange Lady in Town*. The song will be part of the musical score of the Mervyn LeRoy production starring Greer Garson and Dana Andrews.

Mitch Miller's orchestra will accompany the singer. Dimitri Tiomkin, who is scoring the picture, and Ned Washington wrote the number. The story is laid in Santa Fe in 1879. Photographed in CinemaScope and WarnerColor, it was produced and directed by LeRoy for Warner Bros.

Zanuck and Newman started working together in 1929 when 20th Century was a United Artists producing company. It was Zanuck, some years after the merger, who brought Newman to 20th Century-Fox. In addition to doing the score for *The Robe*, Zanuck's first CinemaScope production, Newman and Zanuck introduced the CinemaScope symphonic shorts and preludes in which studio orchestras are featured visually as well as musically.

And it might be that Hollywood musicians recall that it was none other than Zanuck who, while at Warner Brothers in 1928, produced the original version of *The Jazz Singer*, starring Al Jolson. This was the picture that turned the film industry upside down by ushering in the era of sound pictures.

Considerable significance was seen in the extent to which *Down Beat's* music award winners figured in the nominations for the Motion Picture Academy awards for the year 1954. Judy Garland, *Down Beat* winner for "Best Vocal Performance" (in *A Star Is Born*) was among the five nominated for the Academy's "Best Actress" award on the strength of the same picture. *A Star Is Born* was also an academy nominee for "Best Scoring of a Musical."

Down Beat winner Leonard Bernstein's score for *On the Waterfront* was among the five nominated in that category. *Three Coins in the Fountain*, the Jule Styne-Sammy Cahn song which won in the *Down Beat* poll was likewise an academy nominee.

An interesting sidelight is that Frank Sinatra, who won his third *Down Beat* award for 1954 as "outstanding male musical personality in films," was the unseen singer who sang *Three Coins in the Fountain* in the picture of the same name.

Welk Ork On Binaural Radio

Hollywood—The first regular series of stereophonic (binaural) sound radio broadcasts on the west coast was launched here by KABC in February, featuring Lawrence Welk's band from the Aragon ballroom on Thursday nights (9:30-10 p.m., PST).

The effect is achieved by picking up the band with two separate microphones and broadcasting simultaneously with two transmitters, one AM and one FM. Reception is likewise with two receivers, one AM and one FM, preferably placed 8 to 20 feet apart in the same room.

Filmland Up Beat

DOWN BEAT



Hollywood—In the forthcoming musical version of *Daddy Long Legs*, Fred Astaire will be seen in the role of a business tycoon with unexpressed desires to be a drummer. He'll be seen and heard in a flock of fancy solos figured to make Buddy Rich turn green—and he recorded them himself under the coaching of Hollywood drummer Roy Harte. The Ray Anthony band will also be featured in the picture.

Peggy Lee To Co-Star In Jack Webb's 'Pete Kelly'

Hollywood—Peggy Lee, who has been turning down all screen offers since she registered effectively in Warner Brothers' remake of *The Jazz Singer* two years ago, will return to the screen as co-star with Jack Webb in *Pete Kelly's Blues*.

In addition to Webb, who besides playing the title role, will produce and direct the picture, other leading members of the cast signed to date include Edmond O'Brien, Janet Leigh, and Ella Fitzgerald. Miss Fitzgerald will be in the role of Maggie Jackson, one of the characters retained from the radio serial from which *Pete Kelly's Blues* stems.

Webb and a unit that included music adviser Matty Matlock and trumpet player Teddy Buckner, were going to New Orleans early in March to film and record (with a number of New Orleans musicians) the opening sequences.

Dick Cathcart, trumpet, and the other members of the "Pete Kelly" radio band are to be reassembled to record some numbers for the picture, though not all will appear visually. They include Elmer Schneider, trombone; Matlock, clarinet; Ray Sherman, piano; Nick Fatool, drums; George Van Eps, guitar; Jud DeNaut, bass.

Cathcart will record the solos for Webb in his role of "Pete Kelly."

The picture is being produced by Webb's own firm, Mark VII Productions, Ltd., for Warner Brothers release and will be made on the Warner Brothers lot in Burbank.

Jane Froman Termed Outstanding On TV

Baltimore—Jane Froman, star of the CBS-TV *Jane Froman Show* received the annual award of the Advertising Club of Baltimore as the Outstanding Television Personality of 1954, in Baltimore last month.

This marks the second time a woman has been so honored. Faye Emerson won the award for 1950.

Audio Fairs Director Gets Service Award

Los Angeles—Harry N. Reizes, managing director of Audio Fairs and a pioneer in developing the high fidelity industry, received a special certificate of recognition recently from the Audio Engineering society at the annual convention of the society's Los Angeles section.

According to society officials, the citation to Reizes was based on "his work and effort in developing audio fairs in the best interest of the industry and the public."

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THE Tone Heard 'Round the World

Marshall, Bass On Own After 6 Years With Duke

New York—Duke Ellington's regular bassist since 1948 has been Wendell Marshall, whose early fame was based more on the fact that he was the legendary Jimmy Blanton's first cousin than on his own considerable musical ability. But, gradually, listeners, and especially musicians, have begun to realize through the years that the quietly conscientious Marshall has become one of the most dependably creative bassists in contemporary jazz.

Marshall's work on Ellington records and during Duke's personal appearance stands has been a model of steadily pulsating swing, good tone, and the kind of musician's imagination that is far better heard than described.

Now Wendell is on his own. After Duke finished a long Basin Street engagement Jan. 2, Wendell left the band. His plans are still tentative, but he already has made arrangements to resume his formal studies on bass—a desire he has long been prevented from fulfilling because of the time-disintegrating difficulties of years of one-night stands. Eventually, Wendell intends to form his own combo. Characteristically, he's already planned ahead in terms of the instrumentation and style he wants. He'd like a clarinet doubling on tenor and a flutist doubling on alto, as well as piano and bass.

Consolidation

For Marshall, the present moment, however, is one for consolidation and further thought concerning a future based on what are by now many years of active jazz experience. Marshall is 34, having been born in St. Louis of a musical family. When he was still a child, he was attracted to the piano and played by ear though he never had any lessons. He also had about a month of violin instruction when he was 8. But the major influence on his musical life didn't take place until Marshall was 16.

Marshall's first cousin, Jimmy Blanton, who was only two years older, came to town that year. As Marshall explains it, "I had an interest in music before Jimmy came, but he was the one who channeled it—into the bass. It was the feeling he seemed to get out of it. It sort of caught fire with me."



Wendell Marshall

"It was Jimmy, you know," emphasizes Marshall, "who really revolutionized jazz bass. His rhythmic line was more melodic than most bassists had generally thought of playing; and his solos had the mark of his tremendous individuality. He used the bass like a horn for his solos, and he made the bass come to the front as any other solo instrument would. He could do that because he had an extensive musical background—Jimmy played other instruments as well as bass, and he arranged. And the uncle who had originally taught him in Chattanooga played all instruments."

"Jimmy had been playing the small violin since he was about 10, and at about the same age, he also began arranging for piano and violin. Another fact that isn't well known about Jimmy is that he played nice alto. He really liked that instrument, probably picked it up in school, and he played it just for kicks. I heard him blow alto once. His intervals were very different from any I'd heard at the time. They were wider and weren't the usual 1-3-5 or 6 patterns that were common then. I didn't know

what they were at that time, but now I realize they were more along the lines the men are playing today. Jimmy also played piano—he played things harmonically I seldom hear men play even now. He was way out there musically, period.

A Perfectionist

"Jimmy was very quiet and he was a perfectionist. His love for music was intense, and he was studying and thinking about it constantly. I remember that at that time, he particularly liked Lunceford and wanted to play with him. Jimmy left St. Louis in 1939 to go with Duke Ellington, and he died of TB three years later when he was 24.

"Those people who heard Jimmy only on records never really got to hear what he could do, as good as the records were. You had to catch him at a session. It was something almost unbelievable! When he had a chance to play at a session for an hour running, he really turned loose. It was when he was jamming like that at a St. Louis club that Johnny Hodges heard him. Billy Strayhorn came around too and they sent someone to get Duke. The story goes that Duke didn't want to come at first and finally arrived in his pajamas with his coat over them. After Duke heard him, he started featuring Jimmy with the band the next night."

"When Jimmy left St. Louis, he left a bass behind—a little half-sized fiddle. It lay around for about half a year, and the more Jimmy played with Duke, the more my interest in that bass grew. I picked it up finally and for six months practiced with the radio and with records, and then I played some non-union gigs at school. I joined the union in December, 1941, and I got with Lionel Hampton about that time. My being hired by Hampton was more or less a publicity stunt, I guess, because I was Jimmy's cousin—I'd only been playing about seven months. I stayed three or four months with Hampton and went back to school, Lincoln University, at Jefferson City, Mo.

"I was majoring in industrial

Pettiford, Most, Kai-J. Signed To Bethlehem Record Contracts

New York—Oscar Pettiford, Sam Most, and the Kai Winding-J. J. Johnson trombone team have been signed to exclusive contracts by Bethlehem Records, it was announced by that company. Terms of the Pettiford and Most deals provide for a one-year period with two-year options, company officials said. Bethlehem also has scheduled three additional albums in its East Coast Jazz series, this time on 12-inch LPs, for the late February release.

East Coast Jazz No. 5 features Milt Hinton, accompanied by Dick Katz, piano; Osie Johnson, drums, and A. J. Sciacca (better known by another name) on clarinet. Urbie Green heads the East Coast Jazz No. 6 date, with Al Cohn, tenor; Doug Mettome, trumpet; Danny Bank, baritone; Jimmy

Lyons, piano; Pettiford, bass, and Osie Johnson and Jimmy Campbell, drums. Marion Evans did the writing for the date. Winding and J. J. Johnson are the leaders on East Coast Jazz Series No. 7, accompanied by Katz, Wendell Marshall, Hinton, and Al Harewood.

At the same time, Bethlehem will release the first in a series of Don Elliott sessions. The initial LP features Don on mellophone, including Bill Byers, trombone; Hal McKusick, alto; Howie Reich, trumpet; Barry Gailbraith, guitar; Hinton, and Mel Zelnick, drums. Subsequent Elliott LPs will feature him on vibes, vocal, and trumpet. Mannie Albam will write the arrangements for the Elliott dates.

A Carmen McRae session also has been issued by Bethlehem on a 10-inch LP. She sings *Ole Devil Moon*, *Easy to Love*, *Tip Toe Gently*, and *If I'm Lucky*, backed by the Mat Mathews quartet, and *You Made Me Care*, *Last Time for Love*, and *Misery*, backed by the Tony Scott quartet.

Then I went to New York, and a school friend introduced me to Mercer Ellington, who had a band then and needed a bass player. After four months, we had a week or two off, and Mercer asked me if I wanted a job for that period. I was surprised when he told me it was for his father. I joined Duke in September, 1948, and that's where I've been until now. Working with Duke and the wonderful musicians in the band has given me a wealth of experience too few musicians have an opportunity to get.

"Being referred to as Jimmy Blanton's cousin all these years has never bothered me, of course, but I think it did give me a complex that people expected so very much of me because of what he could do. I'm maybe getting around to myself now."

—not

Lyons, piano; Pettiford, bass, and Osie Johnson and Jimmy Campbell, drums. Marion Evans did the writing for the date.

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Thad Jones Waxes A Set For Debut

New York—Debut Records has cut a second volume by Thad Jones, trumpeter in the Count Basie band, on which Thad was backed by Charlie Mingus, Max Roach, and John Dennis.

Dennis, a Philadelphia pianist, also made an LP for Debut, his first, and his colleagues were again Roach and Mingus. Hazel Scott recorded a set for the label, and she too used Mingus and Roach, in the rhythm section.

Gretsch Spotlight

NBC Staffer Mundell Lowe on powerful new Victor jazz roster calls Gretsch "easiest-playing"



Mundell Lowe and Gretsch Guitar

RCA Victor considers Mundell Lowe one of its most talented new jazz personalities. His background is star-studded with names like Genny Goodman (Orch and Sextet), Ray McKinley, Sauter-Finegan, Jan Savitt—the Kate Smith Show for two years, the Allen Edwards and Jack La Dell Shows. On TV, recordings, and with the hands, Mundell finds his Gretsch guitar with its slim, slim *Miracle Neck* just about perfect, in appearance, tone and feel. "Fastest, easiest-playing guitar I've ever handled," says Mundell. See the beautiful and colorful new Gretsch guitars at your dealer now. And for your FREE Gretsch Guitar Album, write: FRED. GRETSCH, Dept DB 3235 60 Broadway, Brooklyn 11, N. Y.



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First Of Two Different Speaker Units Outlined

By OLIVER BERLINER

The arguments over the merits of the various types of loudspeakers and enclosures rage on. This makes it difficult to recommend a loudspeaker system which even the majority

of *Down Beat's* high fidelity enthusiasts will accept. In view of this, I'll describe two drastically different loudspeaker systems and let you decide which one best suits your requirements.

Following is information on the first system:

For many years the LC-1A, manufactured by RCA Victor, has been regarded as the standard for high quality broadcast studio monitoring. Over the years, this loudspeaker has undergone a number of changes but none so drastic as that made when it was decided to put the unit on the high fidelity home market.

The duo-cone extended-range loudspeaker is a coaxial radiator providing low distortion and broad frequency response. Each of the two cones is driven by a separate voice coil which provides the advantages of two complete loudspeakers in a single compact assembly.

A capacitor, plus the natural inductance of the low-frequency coil, delivers the high frequencies to the small inner cone and the low tones to the large outer cone. No external dividing network is re-

quired. The crossover point is about 1,600 cycles a second.

Two important innovations have been incorporated in the LC-1A. The first is a series of seven "acoustical domes" mounted directly on the face of the low-frequency cone. These serve to break up the unit's symmetry and prevent reflections from the outer cone housing from combining with the directly radiated sounds. This is necessary because of the wide dispersion angle of the speaker.

Second Feature

The second development, the high frequency "diffractor" on the inner cone, provides this function for the upper tones. Without these facilities, unnatural peaks and dips in the response would be created.

The need for a wide dispersion angle is something that has plagued loudspeaker manufacturers since long before high fidelity sound reproduction was under consideration. Briefly, this refers to the ability of a loudspeaker to maintain a broad frequency response as the listener moves from in front of the speaker to either side or

as the listener stands or sits.

This problem results from the spreading of the high frequencies from the very small radiator in which they originate. The new duo-cone unit, developed by Dr. Harry F. Olson, has response down only 2½ decibels at 7,000 cycles on a 60-degree angle from the center of the loudspeaker.

As distinct from many other high quality coaxial speakers, there is no variable high frequency attenuator on the inner cone; this renders a loudspeaker of essentially flat response and allows full control of tone at the amplifier.

Use Together

Speakers and enclosures made to go together should be used that way, and the RCA SC-15 cabinet is the perfect complement to the LC-1A loudspeaker. It is a phase inversion type (bass reflex) and will give equally good results in virtually any part of the room. The cabinet is available in light or dark wood, has six-inch legs, and may be operated in the horizontal or vertical position.

The acoustic damping material in the baffle, essential for absorbing cabinet resonance which might create abnormal peaks at certain frequencies, has been diagonally placed and in the proper locations and amounts for optimum performance.

If another make of baffle is used, it should have at least 5½ cubic feet of volume, with a properly located reflex opening of 50 square inches. Use an open weave material for the grille cloth.

With a power handling capacity of 20 watts, frequency response flat within an amazing plus or minus 2½ decibels from 50 to 12,500 cycles, and usable range well beyond these points, the new LC-1A duo-cone extended range high fidelity loudspeaker promises new worlds of listening pleasure.

(Ed. Note: If you have questions or subjects you would like discussed, write Oliver Berliner at Oberlin, Inc., 6411 Hollywood Blvd., Hollywood 28, Calif. Enclose stamped, self-addressed envelope for reply.)

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Tape Measure

Tests Show V-M 700 Recorder One Of Best

By ROBERT OAKES JORDAN

Do the terms "take-up rod," "cam link," "bell crank" mean anything to you? This may sound like the start of a description of a locomotive. Actually, however, these are

parts of the new Model 700 tape recorder made by V-M Corp. of Benton Harbor, Mich. These parts and 150 more have been put together to produce one of the finest low-priced machines yet tested by *Down Beat's* supplement, *The Buyer's Aid*.

Less expensive than medium-priced home machines, the 700 Tape-O-Matic provides many unique features not incorporated in more elaborate counterparts.

If I were buying a tape machine, and had no need for a professional recorder such as Ampex or Presto, I'd get this V-M Model.

In testing electronic equipment in the high fidelity field, it is necessary to observe the operation of this equipment under strictly controlled conditions.

In testing this V-M machine, two test oscillators—Models 200 CD and 200 AB—constructed for this purpose by Hewlett-Packard, were used. Either model produces any audio signal and produces it accurately, second after second, during the test.

It was necessary to have an indicating device to show what the machine being tested does to the signal that is applied to its input. I used the Allen B. Dumont Co. oscilloscope. It operates very much like a television screen, using a cathode ray tube, except it produces a picture of the audio signal applied from the test oscillators.

Signal Traced

During one of the tests performed, the signal followed from the input, through each vacuum

tube stage, to the output. The effectiveness of the filter circuits, obvious points of distortion, were checked. The oscilloscope extends the range of vision electronically by graphically portraying on its screen indications of voltage signals where ever its test wires are attached.

In some cases the ordinary laboratory oscilloscope will not reproduce quickly enough a representation of a sharp pulse applied to the amplifier under test, so it is necessary to roll into place a 6-foot-tall, 20-inch-wide rack of test equipment called Pulse Generator and Syncroscope, a fancy name for the Hazeltine 1000 C test unit for testing the transient response of an amplifier. You may recognize the term from advertising blurbs for hi-fi equipment.

In some cases you will see the terms *rise time*, *sag*, *overshoot* used. These are all characteristics of transient response—distortion by the amplifier.

Numerous Tests

There are numerous distortion tests to be made to find out what makes the amplifier circuit in question function as it does. For harmonic distortion we push back the Hazeltine test rack and pull into position the Hewlett-Packard 330 B distortion analyzer and the H-P 200 CD audio oscillator. With these two units we can identify and measure certain elements of nonlinear distortion.

As mentioned before, the ideal test situation is to put a signal into the amplifier and make it loud enough to operate a loudspeaker without distortion taking place. This is next to impossible, especially in inexpensive equipment. But sometimes the designer uses some unique circuit or special application and produces a fine amplifier by reducing the second and third harmonics that cause the major element of distortion in this case.

In tests such as these it may be found that the tubes used in a manufacturer's unit vary from the specified standards and it is necessary to substitute laboratory standard tubes. This is especially true with output tubes where the power rating of an amplifier is being checked.

There are other tests for distortion such as the intermodulation method. For this, other special test equipment, involving two (Turn to Page 19)

The jazz story in ... HIGH FIDELITY

The Magazine of Music Listeners

... in March

"The Modern Jazz Quarter"
a profile by Nat Hentoff

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"A Quiet Beat in California"
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Jazz Reviews

DOWN
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All jazz records are reviewed by Nat Hentoff, except those initiated by Jack Tracy. Rating: ★★★★★ Excellent, ★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Americans Abroad Vol. 1

St. Louis Blues; Rose Room; Lazy River; Big Butter and Egg Man; West End Blues; Wrap Your Troubles in Dreams; Catchin' the Boat Train; Swingin' with Mezz
Rating: ★★

Vol. 2

She's Funny That Way; Sweethearts on Parade; Special B. C.; Patricia's Blues; Blues for Fats Waller; Cuttin' In; Clarinet Blues; Keepin' Out of Mischief Now
Rating: ★★

The Americans abroad are Buck Clayton, trumpet; Big Chief Moore, trombone; Mezz Mezzrow, clarinet; Gene Sedric, sax; Red Richards, piano, and Kansas Fields, drums. Bass assignment is split between Pierre Michelot and Georges Hadjo. The sessions took place in Paris in the summer of 1953.

Clayton is excellent, and for him alone the rating would be much higher. But the rhythm section is heavy, Richards is unimaginative, and the other horns are strainingly mediocre though each has a few acceptable moments. The set is recommended to Clayton admirers since he blows well and at length, but the casual buyer is warned to listen before leaving the store. Recording quality is good for a French studio. (Pax LPs 6009, 6015)

Count Basie

★★★★ You for Me
★★★★ Slow but Sure
★★★★ Soft Drink
★★★★ Two for the Blues

The first coupling is Neal Hefti's You and Manny Albam's Slow. On the second, Neal is represented again by Two for the Blues while Soft Drink is attributed to Jones who, I assume, is either Thad Jones of the Basie trumpet section or Quincy Jones. On all four, the best jazz band in the world moves with its usual relaxed power and exciting cohesiveness. Every one of these is of five-star quality and more when heard "live" in a club or on a one-nighter. But as muffled by the Clef engineers, the band loses some of the wonderful presence it has outside of these recording studios.

These sides are better than some previous Basie discs on the label, but it is a shame this extraordinary band is so often in the hands of so inadequate an engineering setup. To begin with, Clef's engineers might listen to what Capitol has done for Woody Herman (Capitol 12" LP T560). The soloists here are the all-important Count, Frank Wess, Frank Foster, and a bit of Joe Newman, and

what sounds in the distance like Thad Jones. (Clef 78s 89126, 89131)

Ralph Burns

Bijou; Gina; Perpetual Motion; Lover, Come Back to Me; Autobahn Blues; Swing in Naples
Rating: ★★★★★

The second in the welcome Leonard Feather-produced series presenting Ralph Burns the pianist as well as the writer-arranger. As before, his excellent support comes from Clyde Lombardi, Osie Johnson, and an unnamed guitarist who is closer to Jimmy Raney than a mirror.

Bijou is an emphatic reworking of the 1945 vehicle written for Bill Harris. Gina is a lovely if wistful tribute to the undulatingly swinging Miss Lollobrigida. On Perpetual Motion, Ralph vigorously challenges himself via a second piano track dubbed in with the first. Lover is a refreshingly swinging series of variations, including fine guitar work. The jumping Autobahn is the number Ralph Burns wrote for Woody's 12" Capitol album; and Naples is a remarkably attractive work that is indeed gently touched with spring. First-rate recorded sound. One of the most pleasantly inventive piano LPs in some time. (Period LP SPL 1109)

Clambake on Bourbon Street

Waffle Man Blues; In a Little Spanish Town; Indiana; Royal Garden Blues; That's A Plenty; Farewell Blues; Tin Roof Blues; Some Sunday Mornin'
Rating: ★★

Recorded on Royal St. in New Orleans, this is a ruggedly relaxed session with Tony Almerico's Parisian room band; guest pianist Red Camp from Corpus Christi; and on two numbers, Buglin' Sam DeKemel, the waffle man. Almerico's band, according to the notes, "jams regularly only once a week on Sunday in the Parisian room. Most of them have other jobs." They play driving Dixieland of no great distinction, but it's merrily competent. Camp is an awkward fit here. He swings less than anyone present, and his ideas are not especially impressive. Buglin' Sam is uninhibited fun as a novelty, but I think Cook overrates his musical worth. There are two vocals by Tony that could well have been

omitted. Recording quality is good. (Cook LP 1085)

Buck Clayton

Christopher Columbus; Don't Be That Way; Undecided
Rating: ★★★★★

Another Clayton jam session produced for Columbia by George Avakian and John Hammond. This is called Buck Clayton Jams Benny Goodman Favorites, and includes Chu Berry's Christopher (introduced first by Fletcher Henderson), Edgar Sampson's Way, and Charlie Shaver's Undecided.

The musicians on the 25 1/2-minute first side are Clayton, Joe Newman, Urbie Green, Henderson Chambers (trombone), Lem Davis (alto), Julian Dash (tenor), Charlie Fowlkes (baritone), Freddie Greene (misspelled on the envelope), Walter Page, Jo Jones, and Sir Charles Thompson (piano and celeste).

This one, as is customary with Avakian-Hammond sessions of this sort, is too long, but there's so much good solo work and it swings so well that it's an exciting experience (there's even a rare solo chorus by Jo Jones). On the 9:26 Way and the 8:40 Undecided, there are four personnel changes, with Trummy Young in for Chambers, Coleman Hawkins replacing Dash, Billy Kyle for Thompson, and Milt Hinton in place of Page. In these, too, the caliber of the individual playing and the collective enthusiasm make the convocation a ball. Green continues to impress as one of the most versatile of the younger jazzmen. (Columbia 12" LP CL 614)

College All-Stars at Carnegie Hall

Beale Street Blues; Fair Jenny/Sleepy Time Down South; Tin Roof Blues; Sweet Georgia Brown; Riverboat Shuffle; Tiger Rag; South Rampart Street Parade

Spring Street Stompers

That's A Plenty; Black and Blue; Blues My Naughty Sweetie Gave to Me; Wolverine Blues; Basin Street Blues; Royal Garden Blues

College Jazz Comes to Carnegie Hall

Dixie; Muskrat Ramble; Panama; Bye Bye Blues; Moonglow; Que No Sabe; Lisa

Rating: ★★★★★

Five stars for the whole shooting match. For reasons evident mostly through inference—and scant help from the notes on any of the three albums—these 12-inchers probably should be considered as a unit, for apparently they all were cut in Carnegie hall by two, but possibly three bands, on one night, Nov. 27, 1954.

They are aflame, for the most

part, with a burning enthusiasm, and even though you may find things a little too aggressively collegiate at times, it certainly is refreshing to play a record by amateurs that generally sounds professional.

All three LPs were made before a live audience, a thing with which we aren't entirely in sympathy. At times it sounds like a Dixieland JATP. Not all these sides, however, are Dixie. Moonglow, Que No Sabe, and Lisa are by something called the All-Star Swing sextet. Chances are that this is another name for the College All-Stars or the Spring Street Stompers or maybe a combination of both. But it might be a third group altogether.

They wheel through the tunes in a Benny Goodman sextet fashion with a touch of John Kirby. Goodman and his small units have been imitated and drawn upon for inspiration plenty, but these are no pallid likenesses; they can hold their own from both a technical and listenable standpoint.

The Stompers and the All-Stars have at Dixie and Muskrat an masse in a satisfying jam session that seems truly spontaneous. Listen for the brief vices entrance in Dixie, the a la Armstrong-Oliver trumpet duet on Muskrat, and the double trombone bits here and there throughout. The medley of Jenny and Sleepy Time shows the trumpeter striving to make like Louis, plus an interesting not-too-strictly-from Dixie trombone part.

There are, of course, individual low points, too, the result usually of a man painting himself into a corner—the trumpeter, for instance, on Tiger building higher and higher and higher toward that climactic glass-shatterer at the end . . . and then . . . a complete miss. If there is an over-all flaw, it

probably is that these guys seldom take a calm, relaxed (but swinging) view of things—they either barrel all the way from the starting gate or they go lazily along on the traditional slow blues numbers. Gives black or white but very little gray or cream.

The album notes leave everything to be desired. Two of three have none to speak of. No. 1002 lists some names it says are of the Spring Street bunch, but we ain't trusting nobody after trying to figure out who anyone else is. Apparently the bands play in the east, are or were made up largely of college students, and do one-nighters at such establishments as Skidmore, Smith, Yale, and Dartmouth.

Such defects notwithstanding, if you like jazz, especially Dixie, with a gusto, plus generally good musicianship, here are three sleepers. (J. T.) (All-Stars—Jubilee LP 1001; Stompers—Jubilee LP 1002; College Jazz—Jubilee LP 1003)

Jack Costanzo

★★★★ Mumbo Costanzo

★★★★ Mr. Bongo

Two sharply polyrhythmic solos by Costanzo that generate a great deal of fire and rhythmic excitement. He exploits the conga drums and bongos and chants his ferocious way through both sides. First is all conga drum and what sounds like timbales. Good, clean, ear-pounding recording. (Norgran 132)

Kenny Drew

Four and Drive; Polka Dots and Moonbeams; Kenny's Blues; Le Flame; 52nd Street Theme; Char- treuse

Rating: ★★★★★

Called The Ideation of Kenny Drew, this is a strongly wailing recital on which Kenny is accompanied by bassist Eugene Wright (Turn to Page 10)

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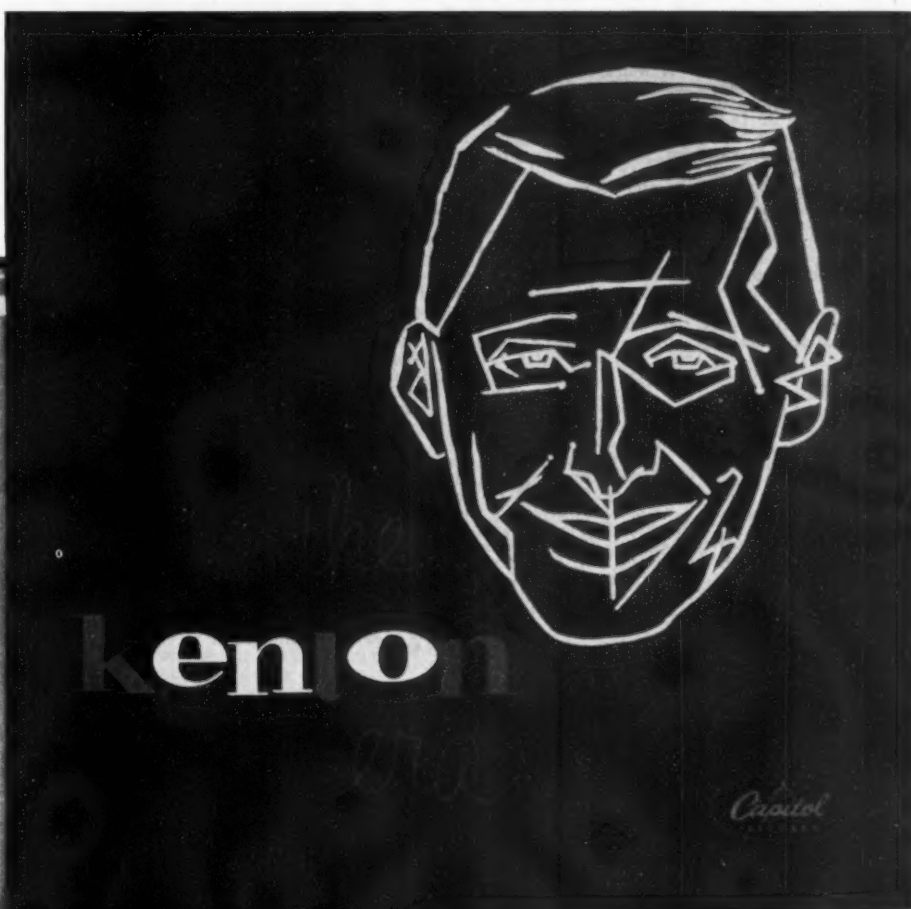
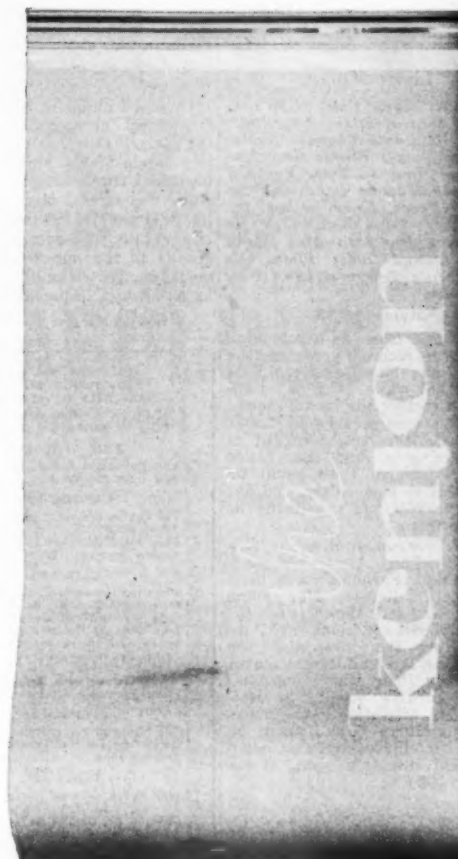
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Jazz Reviews

(Jumped from Page 8)

and drummer Larry Marable. Kenny is directly in the highly emotional (however modern) tradition of Monk and Bud Powell (he's been most influenced by the latter). In addition to a convincingly individual reinterpretation of *Dots*, there are Kenny's own three highly charged originals and Monk's *Theme*. (A behorned version of *Lo-Flame* can be found on Howard McGhee's Blue Note LP 5012, and *Theme* is also available on the Fats Navarro Blue Note LP 5004). This is a moving set, and close to five stars. Recording quality could be better. Since this is imaginative jazz that deals with the emotions directly, it is very much recommended. (Norgran LP MGN-N-29)

Tal Farlow

I Like to Recognize the Tune; Strike up the Band; Autumn in New York; And She Remembers Me; Little Girl Blue; Have You Met Miss Jones; Tal's Blues; Cherokee

Rating: ★★★★★

A delightful quartet session called *The Artistry of Tal Farlow*. Tal's colleagues are Ray Brown, Chico Hamilton, and pianist Gerry Wiggins. They provide excellent, understanding support that allows Farlow the freedom to range fluently and swingingly through 12 inches of superior guitar improvisations. The two unpretentious relaxed originals are by Tal. Recording quality, though hi-fi, could be better in terms of the quality of the sound, and there is too noticeable a surface noise. Farlow is one of the very few guitarists who can handle this much solo space inventively. (Norgran LP MGN-1014)

Babs Gonzales

★★★ *A Cool Tale of Love*
★★★ *When Rigor Mortis Sets In*
Two tender monologues by Babs with Teddy Brannon making greeting card sounds on the Hammond. The idiomatic style of these investigations of love (absent and present), is an amusing parody of the Franklin MacCormack-Tony Wons school of unrequited mother love. (Apollo 469)

Lionel Hampton

Crazy Hamp; Mezz and the Hamp; Serenade to Nicole's Mink Coat; Elmer the Stock Broker

Rating: ★

Titled *Crazy Hamp*, the set was recorded in Paris during Hamp's 1953 tour of Europe. On hand were bassist Buddy Banks, drummers Curley Hamner and Kansas Fields, pianist Andre Persiani and the relentlessly undistinguished Mezz Mezzrow. There are some remarkably long dull stretches in this noisy affair, notably some inordinately boring drum solos, the first of them by Hampton himself.

Only Hamp's vibes have any intelligible vitality, and even his solos on that instrument are, for the most part, lengthily below inventive par for Hamp. *Serenade* is better than the rest. Mezzrow's wavy presence is of no help at all. This is about as uncommendable an LP as I've encountered in a long while. The notes sound as if the anonymous writer had been patterning himself after Victor's Bill Zeitung, which makes the whole production just a little more depressing. (EmArcy LP MG-26038)

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Jam Session

What Is This Thing Called Love?; Darn That Dream; Move; My Funny Valentine; Don't Worry 'Bout Me; Bess, You Is My Woman Now; It Might As Well Be Spring

Rating: ★★★★★

A well-recorded, occasionally inventive jam session produced by Bobby Shad on the west coast in October, 1954. Participating are Clifford Brown; Maynard Ferguson; Clark Terry; Harold Land (tenor); Herb Geller; Richie Powell and Junior Mance (piano); Keter Betts and George Morrow (bass); Max Roach, and Dinah Washington (Dinah's only on *Dream*). Another part of the day's session was heard on *Dinah Jams* (EmArcy MG 36000). Weak points here are the routine tenor of Land (who has quite a lot of space), and the frequent lapses of the trumpets into notes for the sake of notes. Each, particularly Brown and Terry, have exciting moments, but each can certainly construct better, less exhibitionistic choruses than occur here.

The "exuberance and enthusiasm" mentioned in the notes is no excuse for lack of sustained imagination. Only Herb Geller and the excellent rhythm section are superb all the way. Dinah sounds incisively well on her one appearance. For those who dig a continuous high listening pitch, this could be an exciting album but to me, much of it is insufficiently edited. Not everything that happens at an "exuberant" session is worth preserving.

A welcome area of calm is provided by the very well-played medley beginning with *Valentine* and featuring Powell, Terry, Geller and Brown. Only recording fault is that the bass is much too close to the mike on *Love*. (Mercury 12" LP MG 36002)

George Lewis

St. Louis Street Blues; Red Wing; The Singin' Clarinet; Walk Through the Streets of the City; Darkness on the Delta; Lou-easy-an-i-a; Just a Closer Walk with Thee

Rating: ★★★★★

These are mostly Lewis and his clarinet, New Orleans style. The first five listed above are Lewis, plus rhythm; the other two add trumpet and trombone, and Lewis himself gives a short talk at the end of it all. Lewis' clarinet is a thing apart, with a quality as easy to identify as Benny Goodman's or Pee Wee Russell's—that high, clear, very thin tone in the upper register and that even more definitive resonant vibrato in the lower. It's well to have Lewis on record with a number of strong solos.

The titles may set you to wondering. *St. Louis Street* is *Blue and Melancholy*, right down to the words pleasantly sung by drummer Joe Watkins; *Clarinet* is *The Skaters' Waltz*; *Streets of the City*, a hymn that's lightly swung and charmingly sung by Watkins, sounds like *The Red River Valley*.

Quartet personnel, aside from Lewis, is Lawrence Marrero, ban-

jo; Alcide (Slow Drag) Pavageau; bass; Alton Purnell, piano, and Watkins. For *Lou-easy-an-i-a* and *Closer Walk*, Kid Howard comes in on trumpet and Jim Robinson on trombone. *Closer Walk* is mostly slow and respectful, with good Lewis and muted Howard, but is spoiled with a galloping finish. Recording is pretty good, which is a lot better than some previous Southlands. (J. T.). (Southland S-LP-208)

Anna Marie

It Could Happen to You; I'm Glad There Is You; Interlude; These Foolish Things; What More Can a Woman Do?; Love Is Here to Stay; Lullaby of the Leaves

Rating: ★★★★★

Anna Marie, who has worked clubs in New York state, won on the Ted Mack show when a teenager, and last year scored on *Chance of a Lifetime*. She apparently is based in Syracuse and so is this new record company. For both, this is a first LP. The able accompaniment is by pianist Bill Rubenstein (who has worked with Ray Anthony, Pee Wee Hunt, and Buddy Rich), bassist Wally Melnick and drummer Buddy Pabst.

Rubenstein is consistently interesting, but the drumming is heavy. Anna Marie has obviously listened and felt empathy with a number of modern jazz artists, Sarah Vaughan among them. She has a good, full voice with a serviceable ear and a musicians' way of phrasing. What she needs now is more rhythmic relaxation and a style more distinctively her own. The album is, however, pleasant listening as is and is certainly quite superior to most female vocalizing these days. Recommended. (Vesta MG LP101)

Carmen McRae

Easy to Love; If I'm Lucky; Old Devil Moon; Tip-Toe Gentily; You Made Me Care; Last Time for Love; Misery

Rating: ★★★★★

The first LP for one of the best new jazz singers in several years. The first four sides, on which Carmen is backed by the Mat Matthews quartet, including Herbie Mann, were cut as demonstration discs a couple of years ago before Carmen recorded for Stardust. The last three were made with Tony Scott (two with his quartet) sometime between then and her current contract with Decca. Carmen is wonderful, but her material cuts the rating down. *Lucky* and *Tip-Toe* are very weak tunes, and the arrangement of *Devil* is a lifeless one. Only *Easy to Love* fully makes it on the first side in terms of material and unconstraining arrangement.

The second side of the LP offers

Carmen freer accompaniment, but again, the first song is not too good. *Last Time* is Carmen's song, and it's a lovely ballad. Highlight of the record is Scott's *Misery* with Tony at the piano. Throughout the set, no matter how the material changes in quality, Carmen herself is magnificent with, as Bill Simon notes, "her firm musicianship, her diction, her fertile imagination, her built-in jazz pulse . . . and her lyrical warmth." That's why the rating. And if you think she has her battles with mediocre material in places here, you ought to hear what they're giving her at Decca these days. Burt Goldblatt's cover is in dubious taste. (Bethlehem LP BCP-1023)

Lizzie Miles

Memphis Blues; Can't Help Lovin' That Man of Mine; Jelly Roll; There'll Be Some Changes Made; Louisiana; Sugar Blues; Lazy River; Going Away to Wear You Off My Mind; Mama's Lonesome for You; I Never Knew What the Blues Were; Papa Won't Tell Me; What You Done to Me; Basin Street; Animal Ball; Plain Ole Blues; When You're a Long Way From Home

Rating: ★★★★★

Moans and Blues is a collection of the best records yet made by New Orleans blues singer, Lizzie Miles, who wails with a deep-voiced, directly passionate sound and beat (and occasional Creole asides). On this set, recorded in New Orleans on Royal St., Lizzie has more chance than usual on her records to sing softly, and her softness is fully as convincing as her shouting.

Lizzie's instrumental accompaniment is by Tony Americo's solidly competent Parisian room band (personnel unlisted). Her piano associate is Red Camp, and his frequently self-conscious, stiff intrusions are the only blight on the session. Too bad a real mover like Sammy Price wasn't used instead. Recording quality is first-rate. Lizzie, according to the notes, is at the Mardi Gras lounge on Bourbon St. in case you're head-in that direction soon. (Cook 12" LP 1182)

Oscar Peterson

★★★ *Dark Eyes*
★★★ *Nuages*

On *Eyes*, Oscar is backed only by Ray Brown. Oscar's approach to the standard is rhapsodic and while it has some interest in its variations and in its use of broken rhythms, it doesn't make a well-constructed whole. And what's Liszt doing at the end? *Nuages* is the composition that Django Reinhardt often liked to play, and Herb Ellis' solo performance here (backed by Oscar and Ray) is movingly lyrical though lacking some of Django's fire. (Clef 89130)

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Oscar Pettiford

Jack the Bear; Tamalpais; Swing until the Girls Come Home; Mood Indigo; Chuckles; Time on My Hands

Rating: ★★★★★

Oscar's tasteful album is called *Basically Duke*, apparently because the lead-off number on each side is an Ellington composition and two of the members of the recording unit are Ellington sidemen (besides which Oscar played with the Duke for some time). The swinging personnel: Clark Terry, Joe Wilder, Jimmy Cleveland, Jimmy Hamilton (clarinet & tenor), Dave Schildkraut (alto), Danny Bank (baritone), Earl Knight (piano), Osie Johnson (drums) and Oscar's own powerful bass, which is a gas throughout.

On some numbers, such as Quincy Jones' arrangement of *Jack the Bear*, the voicings give the impression of a strongly attacking big band. Both solo and ensemble work throughout is sharply exciting and the varied material itself is generally first-rate. *Time on My Hands* is the one weak arrangement though Hamilton's playing is, as always, impeccable. The tune

(Continued on Next Page)

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is well scored but not for a jazz date. Jimmy turned in a better arrangement of *Mood Indigo*. *Tamalpais*, arranged by Gigi Gryce, is an effective atmospheric piece by Oscar and *Swing Until*, a rolling medium tempo tune of quality, is also his, presented here in a Jones arrangement. *Chuckles*, an up-tempo framework for jamming, by Clark Terry. While there are few striking peaks, there is an unusually satisfying over-all feeling to this set that will make much of it wear well for years to come. Very well recorded and close to five stars. (Bethlehem LP BCP-1019)

Joe Puma
Loris; A Little Rainy; What Is There to Say?; Hallelujah; How About You?; Pumatic; Lisa; Moon Song (That Wasn't for Me)
Rating: ★★★
The third in Bethlehem's East Coast jazz series is an excellent first LP by guitarist Joe Puma (most recently with Artie Shaw and Les Elgart). His assistants are Don Elliott, vibes; Barry Galbraith, guitar; Vinnie Burke, bass, and Teddy Sommer, drums. Puma's arrangements, in the words of annotator Bill Simon, are "lyrical and swinging—consequently communicative." Puma himself is a

guitarist of imagination and skill that indicates he may soon be on a par with Tal Farlow and Jimmy Raney. His colleagues all play with superior musicianship and an intelligent feel for dynamics. I hasten to add, incidentally, that there's nothing more essentially "eastern" about this music than anything coming from the west coast is inherently "western." It's just fine jazz and could even have taken place in Kansas. Puma's three originals, incidentally, are pleasant and *Loris* is something more than that. For particularly graceful vibe playing, incidentally, listen to Elliott on the sensitively

arranged *Moon Song*. First-rate recording except that the bass is too close to the mike on solos; and sometimes so is the guitar. It would be a good idea to raise your treble on this one. (Bethlehem LP BCP-1012)

Salt City Five
Darktown Strutters' Ball; Squeeze Me; Eccentric; Sweet Georgia Brown; Do You Know What It Means to Miss New Orleans?; Lasses Trombone; Dynamite Rag; That's A Plenty
Rating: ★★★

Another pleasant surprise from Jubilee—a young Dixie outfit whose members don't sound as if they picked up their horns for the first time this morning. The Salt City Five has been going for two or three years, mostly in the east and most of that around New York City, something deducible by listening, for instance, to cornetist Dick Oakley play like Wild Bill Davidson.

The rest of the men are Will Alger, trombone and vocals; Bob Cousins, drums; Jack Maheu, clarinet; Frank Frawley, bass, and Dave Remington, piano. Alger doesn't sing on any of these, but I'm willing to condemn him, voice unheard. If he actually can sing this kind of music he's quite the exception nowadays among the younger musicians. Anyhow, his trombone is fine stuff, and he leads a cohesive, intelligent, and above all able group. He even manages, with the help of the band, to make *Lasses Trombone* sound like a piece of music.

The group might sharpen its approach to the slower-tempo tunes. On the two slow ones on this LP at least, they plod uninvitedly. They take *Squeeze* out fast and, seemed relieved to shuck the slow stuff. (J. T.). (Jubilee LP 13)

Eddie Shu
It's Sand Man; Tom, Dick, and Jim; Day by Day; Blues for Baby; Peace; On East Side; Justice; Don't Blame Me
Rating: ★★★

This is the first LP as leader for Eddie Shu, who has best been

known in the last two years as a member of the Gene Krupa unit and is also recognized as possessing unusual instrumental versatility (he plays alto, tenor, clarinet, trumpet, bass, harmonica, sings, arranges, and is a professional ventriloquist). On this set, Eddie blows alto and tenor, wonderfully accompanied by Bobby Scott, Vinnie Burke, and Roy Haynes. Three of the originals are his with one apiece by Scott and Burke. The opener is the Ed Lewis-Buck Clayton riff tune first made known by the Basie band. All the originals are of more than passing interest, particularly Scott's *Peace*, Burke's *East Side*, and Shu's *Justice*.

The rating frankly is more for Burke, Scott, and Haynes (and the material) than Shu. While it is true that Shu plays more impressively here than he ever has before on record, both his tenor and alto (especially the latter) occasionally still display an unpleasant unsteadiness of tone, and I do not yet feel in his work the marked individuality of style that lifts a musician to creative importance. He does swing and he has several rewarding moments in this interesting set, but he is eclipsed by his associates. Again Bethlehem engineer Tom Dowd deserves a credit line. Bert Goldblatt's unforgettable cover deserves a bonus. (Bethlehem LP BCP-1013)

Lou Stein
Goody Goody; Cherry; Why Do I Love You?; All of Me; Dinah; There'll Be Some Changes Made; This Can't Be Love; Trucking; On the Sunny Side of the Street; Mean to Me; Rose Room; Indiana
Rating: ★★★

A tasty, swinging session called *House Hop* on which pianist Lou Stein is most ably backed by Milt Hinton and Jimmy Crawford. Stein, while a consistently interesting pianist, is no giant in terms of imaginative distinction so would have helped to sustain the vastness of a 12" LP had he had some horns on hand or at least given some extended solos to Hinton. But the record is recommended, particularly for the pulsating power provided by Hinton and Crawford—and the Basie-influenced Mr. Stein himself. (Epic 12" LP LG 3101)

Billy Taylor
Sweet Georgia Brown; Theadora; Foggy Day; How High the Moon; I'll Remember April
Rating: ★★★

A recording of Billy Taylor's set at a Town Hall modern jazz concert in December, 1954. With Billy are his regular trio colleagues—bassist Earl May and drummer Percy Brice. Billy is perhaps the most underrated pianist in present-day jazz. He not only

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Annisteen Allen

- ★★★★ *Wheels of Love*
★★★ *Fujiyama Mama*

Annisteen has a strong and flexible set of pipes that do nicely on the rock rhythm of *Wheels*, and are equally adept on the flip, though the former is more likely to attract attention being of the current commercial vogue. *Mama* is a boogie about a tough gal, sung toughly. (Capitol 45-20559)

Steve Allen

- ★★★ *Very Square Dance*
★ *The Ballad of Davy Crockett*

Square Dance is a satiric parody on that American institution that's written and sung by Steve, and it all comes off in funny style. Should get a lot of initial impetus from disc jockeys.

Steve's *Davy Crockett* goes exactly nowhere, however. He sings it straight, but with none of the lilt the song demands, and with perilously little voice. This waxing will have to depend on the "B" side, *Dance*, for its sustenance. (Coral 9-61368)

Jan August

- ★★ *Crazy Julius (Otto's Brother)*
Parts I and II

A corny attempt to cash in on the phenomenal and unexpected success of *Crazy Otto* and the various Otto and Schrage discs that have broken big of late. August plays the same kind of nickelodeon piano used by Johnny Maddox, but unlike the other his has no charm whatever. The tunes aren't German but old American standards, and though this may sell a few copies it should also hasten the trend to the point of diminishing returns. Next week, *Crazy Max*? (Mercury 70541-X45)

Kaye Ballard

- ★★★ *Don't You Tell Pa*
★ *In Love and Out Again*

Pa may never reach the charts, but it's a cute and catchy ditty which should earn some radio time for change of pace reasons. Flip is a rather colorless ballad conventionally sung. (Decca)

Eileen Barton

- ★★★ *On a Lonely Walk*
★ *I Wish You'd Fall In Love With Me*

Eileen has had better material than this, but happily her vocalizing transcends these average-type tunes. *Lonely* is a ballad with a fair chance to connect; *Wish* is the bouncy kind of thing she does best at, but this is by far not the best of them. (Coral 9-61344)

Janet Brace

- ★★★★ *No, Not Again*
★★★ *A Woman's Love Is Never Done*

Janet, as usual, does these up brightly and with polish. *Woman's* is probably the better tune of the pair, but it is less commercial than *Not Again*, which is a ballad of quicker gait and shows off the distinctive foggiest of her voice better. There's a good chance that either of these sides could hit the lists. (Decca)

Teresa Brewer

- ★★★ *Tweedle Dee*
★★★ *Rock Love*

Tessie is a bit late in covering these tunes, but her delectable singing should earn a share of the chips. *Tweedle Dee* is just her dish, and her ingenuitous charm does new things to *Rock*. (Coral 9-61366)

Mindy Carson

- ★★★★ *The Fish*
★ *Bring Me Your Love*

Fish sells the new r&b dance-step though it doesn't have a genuine rock and roll smack. Mindy does a solid commercial job of it and may have her first disc hit thereby. Reverse is a trite ballad which she handles in fair fashion. (Columbia 4-40438)

Rosemary Clooney

- ★★★★ *Brahms' Lullaby (Close Your Eyes)*
★★★ *Where Will the Dimple Be?*

First made for children's release, *Lullaby* has been issued for the pop catalog, and it's a lovely thing, sung with tender care by Rosemary. It's done so well, and with such obvious sincerity, it will receive wide audience despite its off-beat nature.

Dimple is a Bob Merrill tune of Pat Him on the Po-Po genre and depends strictly on its novelty value for sales. (Columbia 4-40434)

Vic Damone

- ★★★★ *Foolishly*
★★★ *Is Mary There?*

Vic has been in need of some winning material ever since his return from the army, and he may finally have it in this nifty pair of ballads. He essays them both in fine voice, and both have possibilities of climbing fast on the polls as they're the kind that stick in the memory. (Mercury 70545-X45)

Dinning Sisters

- ★★★ *Mama*
★ *Goofus*

From an older school of vocal groups comes a refreshing sound that is sweet and distinctly feminine at a time when all others have a sobbing, sock-em-hard approach. This may help to create interest if the first-class quality of their work fails to, albeit these are not hit-type tunes they've cut here. (Essex 388)

Rusty Draper

- ★★★ *Ballad of Davy Crockett*
★ *I've Been Thinking*

Draper is in fine voice on *Davy* and gives it a creditable delivery, good enough maybe to reap a fair share of the sales on a tune that is being covered by nearly every label. The reverse side is just okay. (Mercury 70555-X45)

Duke Ellington

- ★★★ *All Day Long*
★ *Tyrolean Tango*

All Day is a new Billy Strayhorn composition that the Ellington band coats through prettily, with an unlabeled trumpeter offering a Rex Stewart-like solo. It's Duke's best release on Capitol since the lovely, ephemeral *Satin Doll* made her gracious entrance.

Tango is another try at saddling Duke with a semi-novelty, and it doesn't come off, either musically or commercially. Better that this type of material should be handled by one of the label's studio groups. (Capitol F-3049)

Jerry Fielding Ork

- ★★★★ *Gypsy in My Soul*
★★★★ *The Glory of Love*

Discs like this could figure importantly in the movement to revive big bands. Fielding's arrangements are colorfully engaging on these savory standards. There's something exciting, as in a basketball freeze, in the way the instruments pass the melodies back and forth. New tunes might be more saleable but these make fresh of the oldies. (Decca 9-29400)

Ralph Flanagan

- ★★★ *Go, Moses, Go*
★★★ *I Belong to You*

The poor taste exercised in selecting the title for *Go* may also hinder its air exposure, even though this is Flanagan's best entry in the dance band sweepstakes since *Hot Toddy*. The band is crisp and precise, and the arrangement, while smacking of Glenn Miller, isn't a copy of the style, but has flavor of its own.

Belong is back in the Glenn groove, with lead clarinet, trombone doo-wahs, and a vocal group handling the lyrics. Not much here. (Victor 47-6023)

Four Aces—Al Alberts

- ★★★★ *You'll Always Be the One*
★★★★ *There Goes My Heart*

Alberts is featured in solo nearly throughout *Always*, with the boys sustaining a nice beat behind. It's a good tune and the lead singer performs it with buoyancy, lilt, and high-grade salesmanship. The Aces' trademark harmony comes into play on the flip, which has good possibilities too. (Decca 9-29435)

Four Tophatters

- ★★★★ *Leave-a My Gal Alone*
★ *Go, Baby, Go*

Leave-a is an amusing Italian novelty, nicely done, that should appeal to the jocks for change-of-pace. It features a tuba-like instrument called the bombardino, which is played by Archie Bleyer, billed as Signor Achibaldo. Strength is all on this side as *Go* is a merely passable unmelodious r&b. (Cadence)

Gaylords

- ★★★★ *Chow Mein*
★★★ *Poppa Poppadopolis*

Poppa is a watchmaker successor to *Little Shoemaker*, and if this keeps up the Gaylords will have made some kind of *Spoon River Anthology* in song. It's a nice ditty and they drive it home with flavor and charm, but *Chow Mein* is fresher in the novelty class. Even if it doesn't sell a lot of records, it should sell quite a few Chinese dinners. (Mercury 70543-X45)

Ronnie Gaylord

- ★★★★ *You*
★ *Pledging My Love*

You is a shouter which Ronnie does in slick fashion with a vocal group behind. Could get some attention from the jocks and on the jukes. *Pledging* is sung in a slow, straining tempo with an overdose of sobbing that doesn't fit in the first place. (Mercury 70551-X45)

Richard Hayman

- ★★★ *Carol*
★★★ *Misty*

Two sweet melodies are performed here with soothing harmonica and strings and in good taste. (Mercury 70550-X45)

Betty Johnson

- ★★★★ *Be a Lover*
★★ *Seven Pretty Dreams*

Betty Johnson could be the artist to give Victor greater strength in the distaff department. She evidences a commendable romantic

voice which sings a ballad like *Lover* cleanly and commercially. This tune clicks and could break through to the hit class. The reverse side is not bad either. (Victor 47-6034)

Teddi King

- ★★★ *In the Year You've Been Gone*
★★ *The Dragon*

Teddi is a fine singer with a jazz background who has been working supper clubs of late, and she offers the latter approach to these two new tunes. They're done well, and Teddi's voice is a lovely instrument, but she fails to sell the lyrics on either in a way that smacks of large sales. (Coral 9-61350)

Laurie Sisters

- ★★★★ *Dixie Daddy*
★★★ *No Chance*

This new vocal group has excellent possibilities as these two sides attest. They blend well and carry an impressive Dixie beat on *Daddy* and an appealing shoo-be-do-ah meter on the flip. Both get commercial performances. (Mercury 70548-X45)

Guy Lombardo

- ★★★ *Softly, Softly*
★★★ *Wedding Bells*

Softly is a graceful waltz evidently following the example of *Melody of Love*. The sax-work even resembles the bridge solo in *Melody*, but overall it is an appealing side and very danceable. Flip is a fair version of a tune that has been done much better. (Decca 9-29434)

McGuire Sisters

- ★★★★ *It May Sound Silly*
★★★ *Doesn't Anybody Love Me?*

The sisters have what looks like another hit in the appealing *Silly*, the tune written by Ivory Joe Hunter. They get their usual distinctive, pleasant blend vocally, and are nicely at home with the song, which also has received strong readings from Bill Farrell and Joan Weber. (Coral 9-61369)

Carmen McRae

- ★★★ *They All Laughed*
★★★ *Keep Me in Mind*

Miss McRae, a wonderful vocal find who has thus far hit her stride only with connoisseurs, and has yet to make a dent in the pop market, tries again to make the grade, this time with a Gershwin oldie (*They All Laughed*) and a new ballad. She is unfortunately saddled with a vocal group that has some pretty inane figures to sing behind her on *Laughed*, but the sprightly-

Top Disc



Al (Jazzbo) Collins, the big man on station WRCA in New York, turns to the big band field to name his choice for the top record of the next two weeks on his show. It's the swinging *Two for the Blues*, by Count Basie (Norgran)

ness with which the side is done could give it good deejay airing. *Mind* is simple and done in beautiful taste. (Decca 9-29398)

Pat O'Day

- ★★ *Ting-a-Ling*
★ *Rusty Old Halo*

Ting isn't much of a song but it's rendered pretty well here with an r&b choral group making like a revival meetin'. Pat's version of *Halo* has nothing on other pressings of it. (MGM K11930)

Fess Parker

- ★★★★ *Ballad of Davy Crockett*
★★ *I Gave My Love (Riddle Song)*

Fess Parker's etching of *Davy* should grab the lion's share of the current coin for this tune because it's the original version as presented on the Disney TV series. This performance should especially appeal to the kids. Flip is an old folk song sung with depth and feeling. (Columbia 4-40449)

Ezio Pinza

- ★★★ *Love Is a Very Light Thing*
★★ *Welcome Home*

Pinza's accent and legitimate resonance make charming of these family songs. *Welcome* has to do with a son returning home; *Love* is warmly about a baby. (Victor 47-6011)

Henri Rene Ork

- ★★★★ *The Water Tumbler Tune*
★★★ *Theme from Lost Weekend*

This music from the recent Robert Montgomery television production of *Lost Weekend* is impressively reported here by Henri Rene's ork and chorus. *Tumbler* is catchy, bouncy and bright and merits attention. *Theme* has an attractive haunting quality. (Victor 47-6027)

Jane Russell-Rhonda Fleming

- Connie Haines-Beryl Davis
★★★★ *Somewhere List'nin'*
★★★ *The World Is Not My Home*

The vocal blending is not only attractive on this folksy, religious coupling but it swings too. Headline values should help to attract some deejay attention, and the gals are warbling like an integrated group now. *List'nin'* is done up with verve and color. (Coral 9-61352)

Sauter-Finegan

- ★★★ *What Is This Thing Called Love?*
★★★★ *Honey Babe*

The by-now-familiar S-F style makes *Love* a handsome opus. It's done calmly, with trombones providing a solid figure behind the trumpet ensemble lead.

Flip is the tune first cut by Art Mooney, a cadence-count marching-type song with the lyrics chanted by the bandmen. It will show up strongest with the deejays as relief programming, and on the coin machines. (Victor 47-6025)

(Continued on Next Page)

The Top Of The Stack

The following represent the best records received for review this issue in the various categories.

For Discriminating Ears

Rosemary Clooney—*Brahms' Lullaby* (Columbia 4-40434)
Walter Slezak—*To My Wife/Never Too Late for Love* (Victor 47-6013)

Commercial

Mindy Carson—*The Fish* (Columbia 4-40438)
Rosemary Clooney—*Brahms' Lullaby* (Columbia 4-40434)
Four Aces—*You'll Always Be the One* (Decca 9-29435)
McGuire Sisters—*It May Sound Silly* (Coral 9-61369)
Frank Sinatra—*Don't Change Your Mind About Me* (Capitol F-3050)
Jo Stafford—*Please Don't Go So Soon* (Columbia 4-40451)

Vocalists

Janet Brace—*No, Not Again/A Woman's Love Is Never Done* (Decca)
Rosemary Clooney—*Brahms' Lullaby* (Columbia 4-40434)
Vic Damone—*Foolishly/Is Mary There?* (Mercury 70545)
Carmen McRae—*Keep Me in Mind* (Decca 9-29398)
Frank Sinatra—*Why Should I Cry Over You?* (Capitol F-3050)

Everybody Dance

Duke Ellington—*All Day Long* (Capitol F-3049)
Jerry Fielding—*Gypsy in My Soul* (Decca 9-29400)
Ralph Flanagan—*Go, Moses, Go* (Victor 47-6023)
Guy Lombardo—*Softly, Softly* (Decca 9-29434)

Frank Sinatra

★★★★ *Don't Change Your Mind About Me*
★★★ *Why Should I Cry Over You?*

Shades of the '30s! *Change Your Mind* finds Frank singing with a vocal group, and it sounds startlingly like his days with the Pied Pipers with the Dorsey band. This one looks like a cinch, for even though the song isn't of the deathless variety, it has charm and a catchy lyric that sits easily with the melody.

Cry has a snap to it, enhanced

by a driving Nelson Riddle arrangement and orchestra. Not much can be said about Frank these days except that he's really got it once more and isn't about to let go. (Capitol F-3050)

Walter Slezak

★★★★ *To My Wife*
★★★ *Never Too Late for Love*
A pair of tunes from the Broadway hit *Fanny*, sung with great projection by a veteran character actor. Slezak may not be the greatest of singers, but he handles these fine Harold Rome tunes honestly,

pensively, and with rare warmth. They could become classics like Walter Houston's *September Song*. (Victor 47-6013)

Jo Stafford

★★★★ *Please Don't Go So Soon*
★★★ *I Got a Sweetie*
Jo gets her usual excellent results from these tunes, and either or both sell a goodly quantity. *Please* is a ballad with double-track harmony; *Sweetie* gets a good rocking beat with go-go treatment though it isn't much of a song. (Columbia 4-40451)

Joan Weber

★★★ *It May Sound Silly*
★★ *Call Me Careless*

This followup to *Let Me Go* *Lover* more than likely will make a considerable splash by dint of the momentum Joan Weber's first disc has built. Performance-wise it is sadly lacking. In *Sally* she takes an emotional bubble bath and her vocal gyrations are obviously strained for. *Careless* almost sounds like a parody of popular singers today. (Columbia 4-40440)

Billy Williams Quartet

★★★★ *Smoke from Your Cigarette*
★★★ *I Wanna Hug You, Kiss You, Squeeze You*

These have a genuine r&b flavor and should be highly saleable to them that likes their rhythm rhythmic and their blues bluesy. *Smoke* is a slow lament with fine tenor and baritone parts; *Wanna* has an attractive beat and generates lotsa heat. (Coral 9-61363)

Albums

Polly Bergen

Little Girl Blue: *Someone to Watch Over Me*; *Autumn Leaves*; *Happiness Is a Thing Called Joe*; *Little Girl Blue*; *The Way You Look Tonight*; *A Woman Likes To Be Told*; *I Thought of You Last Night*; *When the World Was Young*

Rating: ★★★

Miss Bergen, who was Dorothy Collins' replacement on the *Hit Parade* for a couple of months last fall, gets a whole LP to herself on which she sings eight excellent tunes.

Polly's voice shows up stronger and fuller here than it does on the air, and sometimes she tends to emote a bit too strongly, detracting

Try Again

Chicago — The Chez Paree seems fated not to get Peggy Lee this season. Twice in three months she has been booked to appear alongside comic Joe E. Lewis, and twice the warbler has had to cancel.

This time she has dropped her April 29 date because she has landed a lead role in Jack Webb's upcoming *Pete Kelly's Blues*. Last December an operation had sidelined her from the Chez. The role in *Blues* has necessitated her withdrawal from a number of dates around the country.

ting from the wispy and fragile quality of most of these lyrics. *Autumn Leaves*, a lovely tune as written, is inexplicably done in French.

On the whole, however, you should enjoy this one. It presages a big night club future for Polly, who has more than ample physical attributes to go along with her good style and impeccable repertoire. (Jubilee LP-14)

The Goldman Band

On Parade: *On Parade*; *Golden Gate*; *Michigan*; *On the Hudson*; *Illinois March*; *March for Brasses*; *Chimes of Liberty*; *Onward-Upward*

Rating: ★★★

Stirring stuff, this. And if you by any chance have good equipment to play it on, turn up the volume a little, and you'll have the whole neighborhood swinging along in cadence, for the Goldman organization really can belt out a march with the best of them.

On Parade moves right along, while *March for Brasses* and *Chimes of Liberty* prove themselves admirable showcases for the band's talents (and also will give even the best hi-fi equipment a run for its money). (Decca DL-5546)

You Should Find A Few Chuckles In This Story

New York—Among recent record hits is a Label "X" disc entitled *Runaround*, which features a group of affable kids from Brooklyn who call themselves the Three Chuckles. The team, composed of Russ Giliberto, 26; Tom Romano, 24, and Teddy Randazzo, 21, started out as a knock-about comedy group, with little foreboding that they would eventually "happen" as straight singers.

Russ sang with bands in the New York area before the group was formed. He also plays bass. Tom plays guitar and writes songs, although he's never taken music lessons. Teddy, who comes from a long line of accordion players, did some concert work before joining the group.

Russ and Tom decided to form a music-comedy group and, needing an accordionist, got in touch with Teddy through an accordion school. The name of the group, they claim, was obtained from an empty candy bar wrapper.

Play At Detroit

After several bookings at seashore resorts, the boys began an engagement last year at the Connors Show bar in Detroit. One evening, a customer told them about the success story of the Gaylords, who got their start in the same club.

After hearing the story, the Chuckles decided to try to make a record. A neighborhood buddy of theirs, Colino Colacrai, had written a couple of songs, and they chose one of these—*Runaround*. *Runaround*, plus a tune written by Tom, were recorded and placed with Boulevard Records, a small label in Detroit.

Shortly after the disc was released, a record distributor called Label "X" in New York, tipped them off that the Chuckles disc was making some noise around the Detroit area and advised "X" to buy the master. The advice, however, was ignored.

Several weeks later the same distributor informed "X" that not only was the record rapidly gaining popularity but also that several



The Chuckles, Russ, Tom, Teddy
other record companies were bidding for it. This time "X" was interested, and Joe Delaney, general sales manager, bought the master and signed the Chuckles to a contract.

Bookings Increase

The Three Chuckles continue to record for "X," and their latest release is *Foolishly*, also written by Colacrai. Their bookings have picked up with whirlwind speed. After a recent date at the Falcon in Detroit, the boys were booked at the Chicago Theater in Chicago, to be followed by an engagement at the Boulevard in Queens here.

Charlie Busch of the Musical Entertainment agency, the Chuckles' agent, was bewildered shortly after *Runaround* was issued.

The boys, in their enthusiasm, had neglected to tell him about the recording session. Busch called Delaney at "X" and said, "But they're not singers; they're a comedy group." Busch didn't know then that he was handling a hot singing group. He's well aware of it now though.

—Jannah

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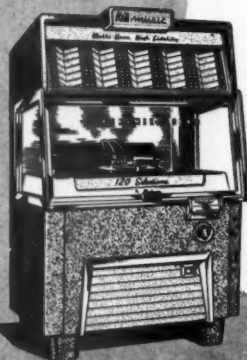


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The Devil's Advocate

By Mason Sargent

The Sounds of Spain: A few years ago, those Americans who were fond of the sharply-flavored music of Spain had very little authentic Spanish music to choose from in domestic record catalogs. As an indication of the enormous widening of the recorded material of all kinds made available to us since the LP, here is an introduction to the music of Spain based entirely on records received here within the past few weeks. All the records cited are superior examples of their genre, and any one of them will serve to awaken those unfamiliar with Spanish music to the deeply emotional experiences of self-recognition (regardless of nationality) to be found therein.

Vol. 13 from Columbia's excellent World Library of Folk Music is an extraordinarily helpful survey of Spanish Folk Music (Columbia 12" LP SL 216). Extensive notes and texts... Flamenco guitar music played with passionate expressiveness can be found in Esteban de Sanlúcar's collection, *Flamenco!* (Victor LPM 3209) and in Carol Montoya's *Patterns in Flamenco* (Cook LP 1028) and *Intimate Flamenco* (Cook LP 1029). The quality of sound on all is first-rate... Westminster has completed its valuable *Cante Flamenco Anthology* with the issuance of Vol. 3. Purchasers of the whole set receive a 40-page booklet giving the historical and literary background of the 33 songs in the collection. Written by Spanish music authority Thomas Andrade de Silva, it's the best compact explanation of the various types of flamenco song I know of in English.

The Spanish Music Center (1291 Sixth Ave., New York) has a large, varied catalog and in addition to those of its flamenco records recommended here in the Dec. 29 issue, I'd like to cite *Flamenqueras* (SMC 509) and *Flamenqueras*, Vol. 3 (SMC 534). Also *Cantes Flamencos* (SMC 527) and a reading by Jose Jorda (accompanied by guitar) of several poems of the great Spanish poet, Federico Garcia Lorca (SMC 531). Spanish

Bartok's Son Carries On Father's Work—On Hi-Fi

New York—Bela Bartok is universally regarded as one of the most vitally creative composers, and in recent years, the number of recordings devoted to his compositions has risen sharply. Yet when Bartok died in 1945, not a single one of his works had yet been recorded. Bartok's posthumous popularity with record companies has been due, of course, to the strong survival quality of most of the music itself.

The LP and the resultant growth of the classical audience has been another factor. In connection with this factor in the ascendance of Bartok on records has been the determined activity of Bartok's son, Peter.

Respected In Hi-Fi

Peter Bartok, 31, is one of the most respected recording engineers in the high fidelity field. Record reviewers here and abroad concur regularly that recordings by his

texts of the poems are provided, but none of the SMC sets gives English translations since they're primarily for a Spanish-speaking audience. But flamenco cuts through verbal barriers in the same way that American blues do. And I'd also recommend *Pasodobles Favoritas* (SMC 536), blood-stirring music of the bullring, including a striking version of the theme from the excellent film, *The Brave Bulls*.

Then there is the individually colored music of Spanish composers who have absorbed the Spanish folk ethos into sophisticated musical expression. Joaquin Turina (1882-1949) is well represented in a wonderfully recorded LP by the Orquesta Sinfonica de Madrid (Westminster LP WL 5320). Included are his description of a religious procession in Seville; his song to Seville based on poems by Jose Munoz San Roman (English and Spanish texts enclosed); his three *Danzas Fantasticas*, and his bullfighter's prayer... The gentle Catalan composer, Frederico Mompou, in his first LP available here, plays several of his lovely, French-influenced piano pieces. The set is a rarity worth your attention (Angel 12" LP 35147).

company, Bartok Records, invariably are characterized by superior sound reproduction. And in recent months, young Bartok has written authoritative, though controversial, articles on recording techniques for *High Fidelity* and *The Nation*.

Bartok is chief engineer of his company and also decides what works are to be recorded and by what artists. His main project since the formation of the label has been to put on record the complete works of his father. He already has recorded some 25 of the approximately 70 works.

Two notable achievements of Bartok Records in the past few months, for example, have been the release of the first complete performances of *The Wooden Prince* (2-12" Bartok 308/308A) and *Bluebeard's Castle* (2-12" Bartok 310/311). Both are long works that required months of preparation. Bartok currently is working on the production of another of his father's never-before-recorded major compositions, *Cantata Profana*, and he plans to reissue a number of older records his father made that are not now available.

Bartok's current stature as an expert in the theory and practice of high fidelity recording comes from a background in electronics that is almost entirely self-taught. He arrived in this country from Hungary in 1942, and it was during his U. S. navy service from 1944-45 that he began to study electronics.

He later went to Pratt institute to pick up theory, but in his chosen field of recording, he felt increasingly dissatisfied with the academic approach. "Every time I'd come up with a problem of my own," Bartok recalls, "the instructor wouldn't know the answer."

"It was while I was at Pratt," Bartok continues, "that I was already working with my first recording machine. It was a \$30 machine with a \$1.50 recording



Peter Bartok

head and strangely, the records I made on it sounded a lot better than those I cut sometime later with \$500 worth of professional parts.

"Eventually I found out why. The little cheap machine I had put together myself. The more expensive professional equipment I had used the way it had come, already put together. I didn't want to take it apart because it had been assembled by people who 'knew bet-

ter' than I did. I kept discovering, however, that the only way I could be satisfied with the sound of my records was to learn things for myself, and not depend on what other people had assembled or formulated."

Too Much On Side

Among things Bartok has learned and is trying to show others is that too many companies are trying to put too much playing time on each record so that in some cases the grooves are "so fine they can hardly be played, let alone seen."

The result is inevitable added distortion. He is also convinced that vinylite is hardly the best of all possible material for LP discs and that accordingly, harder records and lighter pickup styluses "are already long past due."

Bartok doesn't feel that tape will solve all sound reproducing problems. "For every disc problem, there is a tape problem" is his conclusion. And there is also the matter of the right places to record music. The acoustics of a recording room, he asserts, should "complement those of the living room in which the record will eventually be played."

—mason sargent

CLASSICS IN CAPSULE

Current disc album releases with ratings and one-over-lightly commentary by classic specialist Les Brown. LPs only are listed. The ratings (separate for musical performance and technical recording quality) are ★★★★★ Excellent, ★★★★★ Very Good, ★★★ Good, ★★ Fair, ★ Poor.

Solo Instrument

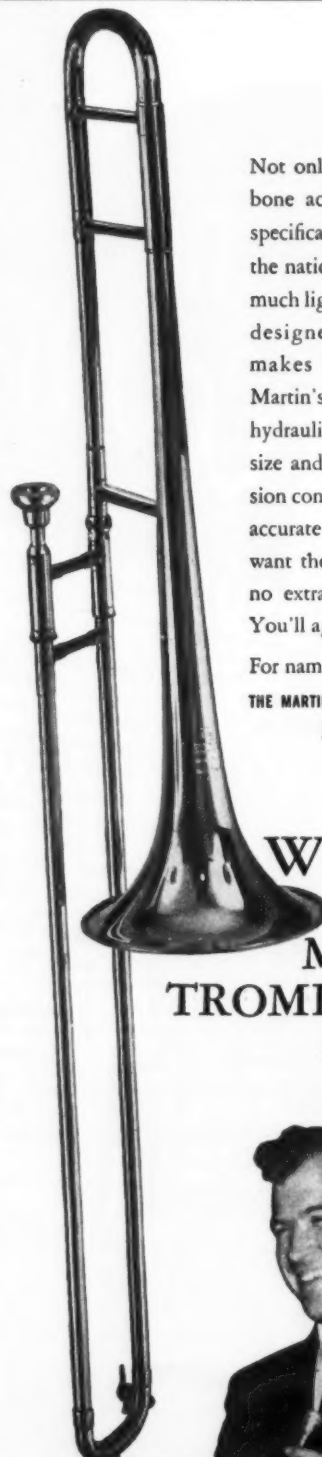
Disc Data	Ratings	Comments
ANDRES SEGOVIA PLAYS: <i>Andres Segovia, guitar unaccompanied.</i> DECCA DL 9734, 12".	★★★★★ Performance ★★★★★ Recording	• A rich olio of classical pieces for guitar, some of which had to be transcribed for the instrument by the artist, are recited here crisply and with color. Segovia reads them authoritatively, of course, and with whimsy when apropos.
GUITAR MUSIC OF SPAIN: <i>Laurindo Almeida, guitar unaccompanied.</i> CAPITOL F-3295, 12".	★★★★★ Performance ★★★★★ Recording	• With less than half the virtuoso skill of Segovia, Almeida makes a selection of pieces similar to the one above pulsate with brooding, almost humorless, introspection. While there's an evanescence of mood, Almeida plays with a great deal of feeling which is transmitted as genuine.
RAVEL: <i>La Valse, Valse Nobles et Sentimentales/STRAUSS, J. JR.—DOHNANYI: Smoothheart Waltzes from Gypsy Baron.</i> Leonard Pennario, piano. CAPITOL F-3294, 12".	★★★★★/★★★★★ Performance ★★★★★ Recording	• Pennario makes crystalline of these, with maybe too much the hardness and coldness of quarts. Particularly on the Ravel, his fine piano technique has drained off some of the emotion.
BACH, J. S.: <i>Partita No. 2 in D Minor/Sonata No. 1 in G Minor.</i> Nathan Milstein, violin. CAPITOL F-3598, 12".	★★★★★/ Performance ★★★★★ Recording	• These pieces for unaccompanied violin are deliveredumptuously, and ardently by Milstein, who now has one of the most convincing versions of the well-known Partita available on discs.
HEIFETZ PLAYS ROSSINI, GERSHWIN, ET AL.: <i>Isabella Heifetz, violin. Emanuel Bay and Milton Kaye, piano accompaniment.</i> DECCA DL 9760, 12".	★★★★★ Performance ★★★★★ Recording	• A tour de force for Heifetz who seems rather to be amusing himself than proving his adroitness. Side No. 1 aligns some lightweight opuses which sometimes cast him in the role of swing fiddler, but on the Gershwin side he sings some familiar ballads cleanly and eloquently.

Orchestral & Special

STARLIGHT ENCORES: <i>Hollywood Bowl Symphony orchestra, John Barnet.</i> CAPITOL F-3296, 12".	★★★★★ Performance ★★★★★ Recording	• A ragout of standard pop concert selections are dished out here with beaucoup flourish if without great inspiration. Cut for them as like their music windblown, under the stars.
COWELL, HENRY: <i>Symphony No. 11/TCHEREFFIN, ALEXANDER: Suite (Op. 87) and WAGENAAR, BERNARD: Concert Overture.</i> Louisville Symphony orchestra, Robert Whitney.	★★★★★ Performance ★★★★★ Recording	• Three new works in the modern-but-not-out-garde genre are recorded commendably here for the first time. The Cowell is a moving opus though it too often resorts to more obvious impressionistic devices. The other two are both fresh and unpretentious.
LOUISVILLE ORCHESTRA COMMISSIONING SERIES LOU 545-3, 12".		
SAD AM I WITHOUT THEE: <i>The Trapp Family Singers, Dr. Franz Wanner conducting.</i> DECCA DL 9759, 12".	★★★★★ Performance ★★★★★ Recording	• A savory and well-planned selection of foreign and American songs sung by the family with occasional pieces trotted on the recorder. Delightful is the word.

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What's New? Not Much Piano, MJQ Chief Finds

By Leonard Feather

During almost a decade on the New York jazz scene, John Lewis has functioned in many settings, from big band pianist and arranger (Dizzy Gillespie) to medium-sized band (Illinois Jacquet) and from singer's accompanist (Ella Fitzgerald) to his current role as composer, pianist, and mentor of the Modern Jazz Quartet.

As you might expect of somebody with this background, Lewis was well prepared to offer an interesting opinion on some records. He was given no information whatever about them.

The Records

1. Dorothy Donegan. Don't Worry 'Bout Me (MGM). Aaron Bell, bass. I really don't know who it is...

Is it Alex Kallao? It's not Erroll. Well, I don't know who it is, but it's someone who is trying to use Erroll's formula. I don't think you should do this unless you can improve upon that formula, which I don't think he does. He would never stand up by comparison. The way Erroll plays is too personal to be universal... Bass player sounds good, but of course your attention has to be on the piano player. Give this two stars for effort.

2. Teddy Charles. Free (Prestige). Shelly Manne, drums; Jimmy Giuffre, tenor; Shorty Rogers, trumpet, arr. I don't know who this is either, but it sounds like the drummer is the leader for this record. The piece is very good; I don't think...



John Lewis

the soloists came up to the material. I liked the over-all construction. The drummer is very clean and very good. Three stars.

3. Donald Shirley. My Funny Valentine (Cadence). Richard Davis, bass. I enjoyed the record very much... Let's see, on what basis do we

judge this? Not as jazz? It's a very well worked out arrangement. That's Richard Davis on bass. The pianist's name escapes me. They developed some ideas very nicely, but it's not, well, it's just like solo piano playing. That bass player's a tremendous accompanist. Wow! Well, I have to give it four stars for what it is; it's not jazz, but for what they did it's very good.

4. Aaron Sachs. Bullfrog (Bethlehem). Quincy Jones, arr. I don't know who this is. This is kind of a normal run of sound, group sound... doesn't have anything special to offer. They're all fairly well matched. Two stars.

5. Lyle Murphy. Crazy Quilt (Gene Norman). Frank Morgan, alto. I don't know who this is either, but it has some direction to it. It's interesting; there's some nice things in the beginning. They get a pretty good beat without having to rely upon an ostinato-type, rhythmic drum pattern. The alto player is very good. Give them four.

6. Serge Chaloff. The Fable of Mabel (Storyville). Who is it? I don't have any idea. I'm not sure, but it sounds like

they're using distortion to convey some kind of feeling; this is not too successful. By really not making this thing come off, it's not too good. We'd better give it two.

7. Nuzio Rotondo Sextet. Stella Filante (Angel).

The recording is terrible. I don't know who it is, but it's just not professional enough to deserve a professional recording... They don't play together at all; they get carried away. They shouldn't even have released this. One star.

8. Claude Williamson. Bouncing with Bud (Capitol).

I don't know who this is. They sound like very young people, and someone who has been influenced by Bud and by the older people Bud has influenced. If they're young people, then I have to give them an encouraging number of stars. The pianist will make it if he takes and develops the things he's doing. Give him three stars.

9. Chet Baker. A Little Duet (Columbia). Jack Montrose, comp.; Zoot Sims, tenor. I don't know who it is, but it's very good. They get a nice texture when they add the strings, but I see no necessity for them. They didn't need them at all, as they don't form a structural use in the music. It's a nice little composition. Very nice solo work, so I'll give them three stars; no, 3 1/2. The tenor and the trumpet were very good.

10. Stan Kenton. The Opener (Capitol). Bill Holman, comp.; Frank Rosolino, trombone; Charlie Mariano, alto; Sam Noto, trumpet. This sounds like some of Stan Kenton's people. Frank Rosolino? Conte Candoli? I'm not sure. Three stars. It's become too much of a formula so it doesn't really offer anything—any more than the other pieces of that same type that they've been playing. That's all I can say.

11. Pete Rugolo. King Porter Stomp (Columbia). I don't know who this is. It's very funny. That's King Porter Stomp. It's a kind of a parody or a satire, in a sense. For a satire, okay. Orchestration I have to compare it with Fletcher's, and Fletcher's is far superior. This is just full of gimmicks—it's got tympani doing things, really, it's just a funny thing, but enjoyable. Two stars.

12. Horace Silver. Opus de Funk (Blue Note). Percy Heath, bass. I think that's Percy Heath, my bassist. Is that Horace playing piano? I think it's a good record. The only trouble with it, and us—because I can fall into that, too—is that you can tend to get monotonous with this style of playing—there's not enough variety—somebody's got to start giving more color and variety. This won't do. The attack is good, and that's about all. Three stars.

Afterthoughts by Lewis I guess a five-star record to me would be anything by Art Tatum. Don't you think that we really don't have any new stylists? And that the groups on all these records all sounded like three or four people who started off with this type of sound and developed this thing? That's what they all sound like to me.

There aren't any original styles any more. They sound like Bud or someone, while Bud himself didn't sound like anybody else. Who else sounded like Erroll? You can't expect everybody to be that original, but you can expect them to do something, to try to develop a style. As far as writing goes, well, Gerry choreographs very well; Gil Evans is a fabulous orchestrator also; some of the things Neal Hefti has done for Basie, too. I think he did Cherry Point. That's fabulous.

New York—The 52 Association of New York, Inc., presented its Gold Medal of Honor for outstanding service to the wounded to Juanita Hall and Johnny Ray at its 10th anniversary celebration in the grand ballroom of the Waldorf-Astoria hotel Feb. 21.



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4. Marvin Rainwater—*Gotta Go Get My Baby* (Coral)
5. Lorie-DuVal—*Are You Mine?* (Abbott)

Among the disc jockeys reporting this issue are Joe Pemberty, WJR, Detroit; Bill Alberts, WGN, Chicago; Sammy Lillibridge, KFRO, Longview, Texas; Chuck Neer, WIAM, Williamston, N.C.; Ralph Emery, WSIX, Nashville; Dale Stalard, KCMO, Kansas City, Mo.; Johnny Rion, KSTL, St. Louis; and Glen Stutzman, KYOU, Greeley, Colo.

artists; music publishers Julian Aberback, Charlie Adams, and Fred Stryker; disc jockeys Carl Moore, Lou Stevens, and Dick Schofield; songwriters Jack Rollins and Don Robertson, who penned Snow's current hit, *I Don't Hurt Anymore*, and a number of others.

Then the following week, on Feb. 14, this reporter hosted a party to introduce *Country & Western Jam-boree* magazine. Well-wishers who stopped by to wish us luck and get a look at the new magazine included Wade Ray, Bonnie Sloan, Rose Lee and Joe Maphis, Fiddlin' Kate (Mrs. Dale Warren), Johnny Bond, Jessie James, Duke Martin, Eddie Dean, Tex Williams, Jimmy Widener, Terrea Lea, Sandy and Alvadean Coker and the Coker Family, Carolina Cotton, James Brown, Jim Reeves, the Rainbow Valley Rangers quartet, Johnny Tyler, Shug Fisher, Rex Allen, Betsy Gay, Mary Lou, and Smokey Rodgers.

The highlight of the evening was the taping of interviews by the Armed Forces Radio network to be played for servicemen overseas.

James Brown Adds C/W Discs To His Movie, Television Stints

By BEA TERRY

Hollywood was abuzz Feb. 15 when James Brown, long a favorite son of the town, introduced his new recording pact with MGM Records and his first release, *The Ballad of Davy Crockett/Rocking Horse Cowboy*, is now out.

Brown's being in the entertainment field at all is strictly an accident; one that he's glad happened.

It was on a tennis court during a Los Angeles tournament in 1941 that he was spotted by Henry Willson, an agent who finally convinced Brown that there was a place for him in motion pictures. Jim decided to give it a try, and an agency contract was signed. He decided right because Willson interested Paramount pictures in his find and wangled a seven-year contract for Brown.

His first picture at that studio was *Young and Willing* with Susan Hayward and Bill Holden. It was followed by two hits, *Our Hearts Were Young and Gay* and *Our Hearts Were Growing Up* with Diana Lynn and Gail Russell. He then was lent to Warner Bros. for a part in *Airforce*. Back at Paramount, he appeared in *Going My Way*.

Always interested in music, Brown took over a disc jockey show at Hollywood's Kings restaurant where he interviewed patrons and visited with persons of the music world. It was then that he met Duke Martin who had a top-rated, hour-long variety show on television. When Duke needed a replacement for a featured singer, he asked Jim if he'd like a try at it.

For several months Brown worked with Martin, not only on his television show but as vocalist with his band. The outfit played weekend nights for many months at the Riverside Rancho in Los Angeles. That's when country music came into Brown's life.

But it took another TV show

to interest recording executives. Brown got the part of Lt. Rip Masters on the television series of *Rin-Tin-Tin*. It was because of the popularity of *Rin-Tin-Tin* that Brown decided to record something "for the kids" at his first session—*Rocking Horse Cowboy*. He recently signed a five-year contract for the *Rin-Tin-Tin* series.

Town And Country Music

By Bea Terry

Hollywood—It always does our heart good to see fellow artists, who by rights are competitors, get together for an evening of entertainment. On Feb. 7, Hank Snow was to be in Los Angeles for only one evening. He wanted to see a lot of persons and didn't have much time. So he threw a dinner party at the Riverside Rancho for his friends. Highlight of the evening came when Snow introduced each artist, who in turn took a place at the mike for a song or two.

Those who performed included Stuart Hamblen, Tex Ritter, Wade Ray, Johnny Bond, Johnny Tyler, Tex Williams, Jimmy Widener, Rose Lee and Joe Maphis, Lou Dinning of the Dinning Sisters, Eddie Dean, James Brown, Jim Reeves, Cousin Herb Henson, Bonnie Sloan, Sheb Wooley, and Doris Monroe. After a show like no fan ever has seen, Snow and his Rainbow Ranch Boys took over the stage and did some of the tunes which Snow has made hits.

Also present were wives of the

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Nashville Notes

By BILL MORGAN

Capitol Records hosted Nashville disc jockeys at a party to promote new releases by Bill Lowery and Faron Young. Some of those in attendance were Faron and Bill, the Wilburn Brothers, Joe Allison, Chuck Dougherty, Ralph Emery, Jimmy Rule, Charlie Lamb, and Hubert Long. Faron's tunes are *Live Fast, Love Hard, Die Young* and a new ballad *Forgive Me, Dear*. Bill's sides are *Rusty Of Halo* and *I Dreamed of a Hillbilly Heaven*.

Carl Smith returned from Texas where he completed a recording session for Columbia records, and Faron is currently on a tour of Texas. Marty Robbins has completed a swing through the Lone star state. Cedarwood Publishing Co. puts another sizzling hot side on the market with Ray Price's *One Broken Heart*.

Webb Pierce back in Nashville after a west coast tour and currently doing a series of the new *Grand Ole Opry* films. *Kisses Don't Lie* is off and running for the top for Smith, while *I'm in the Jailhouse Now* by Pierce is going like a house afire. Tree Publishing Co. offering of *Little Tom*, with Ferlin Huskey doing the honors, is rising fast.

From out Missouri way comes news that the *Ozark Jubilee* home base, Springfield's Jewell theater, will remain closed, and the Saturday night ABC-TV show will originate in Columbia, Mo., until the Top Talent booking office, theater operator, completes installation of equipment to beam the telecast.

Among the more than 23,000 cards and letters which arrived at his office in the first five days following his television premiere, Red Foley was pleasantly surprised to discover a fan letter from U.S. Sen. Welker (R. Idaho), who wrote, "I had my living room filled with friends to watch your wonderful TV debut."

Bill Carlisle will play in a package show with Martha Carson and

Ferlin Huskey March 6, opening the new Municipal auditorium in Pensacola, Fla. Bill also is scheduled to play Des Moines, Iowa, March 13, with Smokey Smith, in the KRNT theater.

A pretty gal from Georgia is doing quite well for herself in TV films. Rita Robbins has been busy starring and guesting on the films. Rita also records for RCA Victor, and her latest offering is *Ko Ko Mo* along with Hawkshaw Hawkins. Others who have just completed films are Smith, Bill Monroe, Huskey, Lonzo and Oscar, George Morgan, Young, Sam and Kirk McGee, and George Hay, the solemn old judge.

Ernest Tubb handled the network *Opry* show Feb. 19 with George Morgan doing the Feb. 26 show with Elton Britt as his guest. Speaking of the *Opry*, Roy Acuff celebrates 18 years on the show this month.

Semantics

New York—Following the hassle during which Martin Block banned Rosemary Clooney's *Mambo Italiano* from his ABC program, some disc jockeys have been hesitant about records with Italian lyrics. Cadence recently released one, *Leave a My Gal Alone* by the Four Tophatters, but thoughtfully included a glossary of Italian terms used in the record. Harassed parents meanwhile have suggested that they be treated to a glossary to some of the terms used on several pop records asserted in English.

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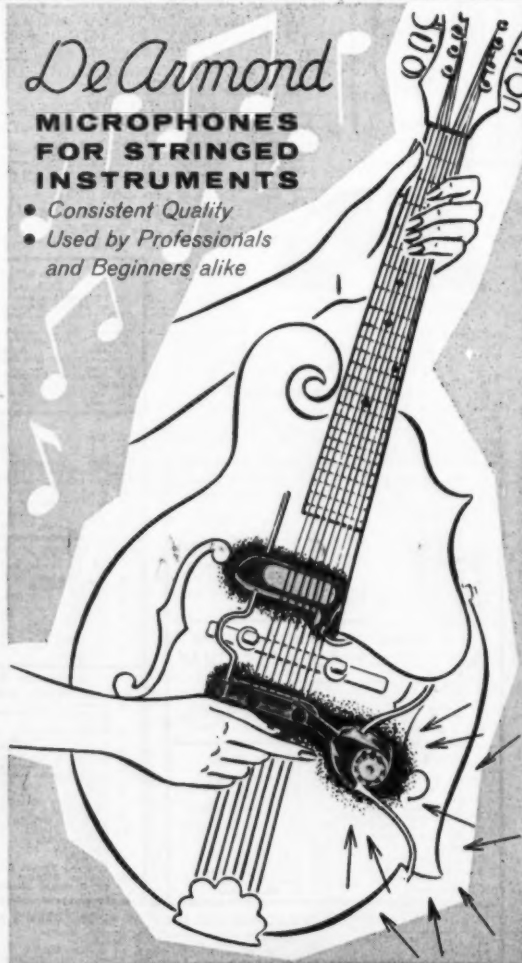
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Concert Review

"Birdland Stars of '55" (Count Basie, Sarah Vaughan, George Shearing, Erroll Garner, Stan Getz, and Lester Young) hit Carnegie hall as the third stop of their 3½-week tour. The all-star venture is the first extensively touring package put together by Birdland, the prominent New York jazz club, and was presented by Kahl Music, produced by Morris Levy, and booked by Shaw Artists.

The program started off auspiciously at Carnegie with the vibrantly alive Count Basie band, which seems to improve with each hearing. Particularly effective is the energetic drumming as well as showmanship of the band's new drummer, Sonny Payne. He brought the house down with his solo. The new vocal addition to the band, Joe Williams, displayed a rich, well-trained voice on *Every Day I Have the Blues* and *Teach Me Tonight*. Blues is more his meat, although Joe could well out-distance present-day male pop singers, almost without exception, in volume, quality, and musicianship.

Stan Getz joined the Basie aggregation in several well-performed numbers, though there were times when his sensitively fluent playing came close to being drowned out by the band.

The George Shearing quintet opened with *Lullaby of Birdland*, and presented several additional numbers, the most impressive of these being *Out of Nowhere*, featuring Jon Thieleman on electric harmonica, on which he conveys a driving jazz feeling. The Shearing arrangements, however, were generally static, precision-like, and considerably lacking in spontaneity.

Lester Young played a few swinging solos with the Basie band, but Pres is capable of a more musically inventive performance than this short set gave him a chance to display.

Erroll Garner provided kicks with his dynamic artistry, and a tasteful rhythm section (Fats Heard and Wyatt Ruther) com-

LATIN AMERICANA

By Oliver Berliner

Hollywood—It looks as if the trend of American popular songs played in mambo tempos at last has started to subside. So just what did this fad accomplish? I wonder whether the

mambo helped to make Americanized tunes popular or whether these ditties helped to make the mambo popular.

It's pretty well established that the true Latin mambo was here

plemented his expressive style. The trio's full, swinging sound is as effective in a large concert hall as it is in intimate clubs.

Sarah Vaughan, glamorously attired and appealing as ever, delivered *Make Yourself Comfortable*, with the Basie sidemen gleefully providing the singing chorus. After a rendition of the rather innocuous *How Important Can It Be?*, Sarah swung into material more suitable to her inventive abilities.

Al (Jazzbo) Collins emceed the program in admirably relaxed fashion, and the large audience which filled every seat in Carnegie hall, had a wailing time.

—hannah

first; but it is obvious that such tunes as *Papa Loves Mambo* certainly have contributed to bringing Latin music closer to the average American.

I always have believed in leaving Latin music to the Latins. Although I favor anything that will make this music more popular to John Doe, even if it takes an American band to do it, I still feel that only a Latin band can interpret this music properly.

As an analogy, no one could picture Guy Lombardo playing the new West Coast school of jazz, or any form of jazz for that matter. Then, how can we expect an American band to play Latin music and make it authentic?

From time to time, an American musician has made his way into a Latin American aggregation. This exception is to be expected, for certain musicians do have a feel-

Marian McPartland Starts Long Tour

New York—Marian McPartland begins her first extensive tour in some time with three weeks at the Keyboard in Detroit starting March 15. These will be followed by two weeks at Campbell's in London, Ontario; a week at the Town Tavern in Toronto; four weeks at the Grandview Inn in Columbus; a week in Cleveland; and two weeks at the Blue Note in Chicago. Jimmy McPartland will travel with Marian on the tour. Marian's trio includes drummer Joe Morello and bassist Bill Crow.

ing for Latin rhythms, especially when the guidance of other Latin sidemen is close at hand.

An interesting note is that virtually no American has been able to move into a Latin rhythm section, for this department is responsible for a carefully controlled and authentic beat; which is something that Latins feel only they can handle.

The fact that American dance bands have been willing to give Latin American music a try is certainly to be appreciated and undoubtedly has maintained the public's interest in it. But it probably has done little in bringing the needed understanding of this music form.

Margaret Truman To Tour In April

New York—Margaret Truman is set to give seven concerts in April, according to an announcement by Kenneth Allen Associates.

She will sing in New London, Conn., Joplin and Springfield, Mo., Florence, Ala., Savannah, Ga., Wilmington, N.C., with one date to be arranged between the Savannah and Wilmington appearances.

Radio-tv and other commitments was the reason given for the limited spring tour.

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Strictly Ad Lib

(Jumped from Page 3)

rooms here (Ambassador, Biltmore, et al) is back on the jazz beat with a combo in the Hangover club . . . Gene Krupa trio in Hollywood for first Sunset Strip stand, with date at Crescendo which opened Feb. 25 . . . Nappy Lamare and colleagues (Joe Graves, trumpet; Charlie Lodice, drums; Larry Marcus, piano) settled Feb. 18 at Keith's cafe in Studio City.

TELENOTINGS. Daryl Harpa (the only bass-playing bandleader?) now heads his own show (live) on KTTV (Sundays 10:30 a.m.). Has six-piece band, and 18-voice vocal group and guest stars . . . Guitarist-singer Tony Romano and fiddler Joe Venuti (with his trio) are featured on KNXT's new Musical Nitecap series. Monday through Friday 11:30 midnight.

RADIO RAMBLING: Rosemary Clooney's CBS show expanded to twice-weekly schedule (Tuesdays and Thursdays 6-6:15 PST) . . . Rudy Vallee back in radio as replacement for Edgar Bergen, who dropped off his long-run airshow to prepare for all-out invasion of television. And since Vallee shows will originate in New York, it also marked a goodbye to radio for Ray Noble, it seemed . . . Are disc jockeys really necessary? Burgie Music Box, a platter program which started five years ago with strictly local release in San Francisco, now is heard from Hollywood five times a week (Monday through Friday 9-9:30 p.m. PST) over 45 stations of the ABC network. Burgie stems from the sponsor's brand name. The announcer is never mentioned by name—and he prefers it that way.

SAN FRANCISCO—Wild Bill Davis trio at the Black Hawk in mid-February did excellent business. They were followed by the Art Tatum trio. Conte Candoli was expected to open March 2 . . . The Four Freshmen jammed Fack's for their opening week in February, and business continued good thereafter . . . Pianist Vince Guaraldi took a trio into the hungry i with Dean Riley on bass and Eddie Duran on guitar.

Charlie Harnet played several dates in Northern California in February with a pick-up group of local men . . . The Fred Waring concert tour inked in for the first week in March . . . Tenor and arranger Dave Van Kreidt off to join the Stan Kenton band. Kenton's new vocalist, Ann Richards, used to sing with the John Wolehan band at the El Patio.

Mel Torme's upcoming TV series, shot in Frisco, will feature numerous local musicians, including guitarist Paul Miller and drummer Johnny Markham . . . Galaxy has just released a single disc by pianist Stanley Willis . . . Les Elgart's first appearances here, a two-day date at the El Patio, drew an okay crowd . . . The Downbeat running a series of Sunday afternoon milkshake concerts featuring the Charley Stern band.

—ralph j. gleason

LAS VEGAS—The Nevada tax commission's move halting the issuance of all new gambling licenses for a three-month period has left many musicians stranded locally. Most of them had jobs lined up in the five newly-constructed spas. The 90-day moratorium will be in effect until Nevada lawmakers can overhaul the state's out dated gambling laws.

The Coral recording group, The Four Guys, bows into the Sahara lounge opposite Billy Ward's Dominoes while Louis Prima and Co. take a 10-week lay off to allow Mrs. Prima, known professionally as Keely Smith, time to produce an addition to the Prima clan. Katherine Dunham and her exciting dancers are on stage . . . Capitol recording thrush Virky Young follows The Four Tunes and hoover Tommy Conine into the El Cortez . . . The Mills Bros, headline at the Flamingo, with Hotel Thunderbird announcing Dorothy Collins and Gale Storm as coming attractions.

Arranger and composer Nick Perrito is at the keyboard during Dorothy Dandridge's appearance at the Last Frontier. In the Gay 90 bar, Mickey Katz with Ziggy Elman alternate on the stand with Tommy Doyle and his swinging combo . . . Big plans are in the offing for the opening of the New Frontier on April 4 . . . Ted Fio Rito has taken over the reigns of the El Rancho House group. In the lounge melodies are supplied by the Ralph Gari quartet, with credit for both bookings going to the Nevada Artists Bureau . . . Georgia Gibbs is currently warbling at the Sands where the lounge listeners are being treated to the wailing latin sounds of El Gringo and his group. Lovely Mechita takes care of the vocal department; Kenny

Jay Miglory, tenor; Jimmy Woode, bass; Al Walcott, piano, and Jimmy Zitano, drums, support Miles, who sounds great . . . Joan Weber charmed jockeys during her week at Blinstrub's Village. McGuire Sisters did solid week at same spot, while localite Jan Strickland is tossing tonsils there now. Jerry Vale, Lu Ann Simms, and Julius LaRossa due to follow.

Latin Quarter announced change in management to appease local licensing board, while policy remains the same. Georgia Gibbs Tweedle-deed for a week in the Quarter, with Dolores Hawkins finishing this week. Xavier Cugat and Abbe in next week . . . Jones Bros. still at 123 lounge . . . Fat Man Robinson at Stage Bar . . . Al Donahue continues to weave a magic spell in Statler Hotel.

—bob martin

MIAMI—Area's season is in the homestretch, but though it has passed the peak, there is no paucity of big-money names in major bistros: Tony Martin at the Fontainebleau, Sammy Davis Jr. just closed the Copa, Don Cornell at the Nautilus, Abbe Lane and Xavier Cugat followed by the Dorsey Bros. at the Suxony.

Buddi Satan in his own spot on Coral Way, called Satan's Sanctum . . . Ruth Wallis, Gene Baylos, and Las Malagons at the Capri room of the Isle de Capri hotel . . . Trombonist Benny Green brought a jumpin' small group into the Harlem Square club for a one-nighter . . . Earl Plummer honking and stomping at the Singapore lounge . . . Duke Ellington lined up for an Easter afternoon session in Fort Lauderdale and follows it with a gig in Miami . . . DeLloyd McKaye and Orlando Roberson split billing at the Cork club . . . Sandra Barton joined the Melodaires at the Rancher.

Ruby Lane singing at La Vie En Rose . . . The Natale-Fields trio and organist Dick Sullivan approaching a long-run record at the lounge of the Colony restaurant . . . In Fort Lauderdale, pianist Bob Reynolds' trio with Ruthie Warren and Marcel Francois at the Swiss inn . . . the Stan Nelson trio at Garry's . . . Mary Peck trio moved from the Jolly Roger to the Lago Mar.

—bob marshall

NEW ORLEANS—Coincidental with the carnival season, culmination of which is Mardi Gras, or "Fat Tuesday," a host of talent in the entertainment world appeared in New Orleans. Gordon MacRae and Peggy Lee, here for the Feb. 20 telecast of the Comedy Hour, managed to include a few extra days in their itinerary the better to see the annual pre-Lenten festivities. Local talent guesting on the telecast were the members of a "junior band" that appears each Sunday afternoon at the Parisian room bashes. They are all teenagers, and the youngest, 13-year-old Warren Looning Jr., never ceases to amaze the customers with his trumpet virtuosity, displaying power and a flair for ideas that belie his youth.

Another national telecast emanating from here was the Horace Heidt Show Wagon on Feb. 26. It featured the Ink Spots, and had as guest artists, Faye Emerson and New Orleans native son Louis Armstrong . . . New Orleansians saddened by the death, in New York, of Abbie Brunes. He had been drumming for some time with Sharkey and His Kings of Dixieland. He was buried in New Orleans Feb. 16 . . . Top anticipa-

tion for jazz fans in this area is the news that the Dave Brubeck quartet will appear in concert at the McAllister auditorium on March 27. It will be the group's first appearance in this territory, and may well pave the way for other appearances by groups of similar caliber.

—dick martin

WASHINGTON, D.C.—The Australian Jazz Quartet, which scored mightily in their one appearance at Uline's arena, stayed over for an equally successful weekend stint at La Coudre. Kai Winding and J. J. Johnson continued the regular jazz policy there with a good week ending Feb. 20. Lee Konitz followed on the 22nd, and Chet Baker—who broke all existing house records on his previous effort—closes a fat, 10-day stand on March 10 . . . Booker Coleman and the Hotel Charles Dixielanders doing early week benefits at Ft. Belvoir and Walter Reed hospital with the vocal talent of George Eades as an added attraction. Charles lounge, where the band holds forth Thursday through Saturday, is being enlarged to accommodate the increasingly heavy traffic.

Sunday biz at the Rayou is looking up, too, with the policy of augmenting the house band with "name" instrumentalists in full force. Cutty Cutshall led the way on Feb. 13, while Billy Butterfield took over the trumpet chores on the 27th . . . Johnny Hodges continued the topnotch entertainment plan at Olivia's patio lounge with a week ending Feb. 27 . . . Following his Casino Royal stand, Nat Cole will return to D.C. on April 24 as part of another package show. Supporting cast includes Lavern Baker, the Drifters, and Erskine Hawkins' orchestra.

—joe quinn and tex gathings

CLEVELAND—The Automobile Show seemed to stir things up a bit in the entertainment field. The Hotel Statler brought in sultry Betty Madigan and harpist Robert Maxwell. Ilona Massey competed very aptly at the Hollenden's Vogue room, and a group known as the Headliners checked in at Pichner's Alpine Village.

The Hotel Manger continues its Sunday evening mambo policy, with dance instruction thrown in for the price of admission . . . Billy Fields is currently crooning at the Cabin club . . . The Hotel Cleveland, where the initial success of a "new" band style had so handsomely paid off, has brought in Carl Sands to the delight of the dancers and the cash registers.

Shep Fields and his rippling rhythms were the bill of fare for the Aragon's Valentine's dance . . . The touring company of Pajama Game came through Feb. 28 . . . Birdland "Stars of '55" claimed the Music Hall on March 3 . . . The Pickwood, one of the west side's more popular cocktail spots, has joined the piano brigade. They have George Duffy, veteran Cleveland bandman, at the keys nightly.

—m. k. mangan

CINCINNATI—Dixieland sessions were halted last month at the Hotel Sinton when Gene May's Dixieland Rhythm Kings departed for L. A.'s Beverly Cavern . . . Louis Jordan headed a stage show at the Regal theater . . . Recent attractions at Club Ebony included Lynn Hope, Dinah Washington, and Jay McNeely. Bill Doggett is

scheduled for the near future . . . The Commanders made their first appearance in the city at the Tupper club . . . Ethel Smith finished a very successful two-week stint at Beverly Hills and was followed by Ella Logan.

Artur Rubinstein guested with the Cincinnati Symphony for two concerts. The Berlin Symphony orchestra was due March 6 at Music Hall under the auspices of the CSO . . . Saints and Sinners held forth at the Frolics in Columbus, with Big Chief Moore on trombone and Buck Clayton on trumpet. The group was preceded by Sharkey Bonano . . . Castle Farm jumped on Feb. 5 with the Dorsey Brothers (Buddy Rich on drums). The Farm then closed to the public until March 5 . . . Dave Brubeck, making his usual tour of midwest colleges, played concerts at Ohio Wesleyan U., Bowling Green U., and Wittenberg college in Springfield. The concerts, held on successive days, marked his first appearance at all three colleges.

—dick schaefer

TORONTO—Dave Brubeck was scheduled to play a concert at Massey hall on March 14. It will be his first appearance in the city this season . . . Chris Connor, who visited the Colonial only a couple of months back, was in town again for two weeks—this time at the Town tavern, with Ralph Sharon's trio as the supporting act . . . Arnett Cobb's band played a week at the Colonial, and Dinah Washington followed him. Two more rhythm and blues acts were booked for later: Ray Hamilton to start a week April 25, Bill Haley's Comets for a week beginning May 30.

Turk Murphy's band will play two weeks at the Colonial beginning May 2 . . . Jazz found its way into a lengthy TV essay on "the creative approach" on Scope, the Canadian counterpart of Omnibus. Calvin Jackson represented jazz in a program that also included samples of most other arts . . . Joan Weber worked a week at the Casino . . . Gordie Evans, Toronto alto man who played with some of the best Canadian bands, is now touring with the Billy May band under Sam Donahue . . . The Mello-O-Macs, Toronto vocal quartet, worked a week at the Casino in February and were scheduled to play McVan's in Buffalo for the month of March.

—bob sulford

MONTREAL—Listeners to Jazz At Its Best on CBM nominated Main Drag, one of the new CBC transcriptions by the "JAIB All Stars," as the new theme for the program . . . The Rob Adams trio still at the Thornclyffe, outside Montreal . . . Kay Thompson at the Normandie room in the Mount Royal hotel. Max Chamitov's trio, Norma Hutton, and the Bill Moodie trio are resident there . . . Charlie Applewhite, the Rover Boys, Tony Bennett, Joan Weber, all at the Seville theater during February. The Four Lads in March, and Julius LaRossa skedded for April.

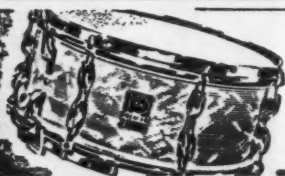
The first Canadian "binaural" radio broadcast was held on Feb. 4, with Ted Elfstrom's Dixieland band, a pickup group, playing a 30-minute show. The event was held in connection with the First Canadian Audio show . . . The Emanon jazz society held a concert at the Canadian Legion hall Feb. 19. It was jointly sponsored by the Emanon group and the "Jazz Workshop." Featured was a lineup of local jazz groups.

—henry f. whiston

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Les Elgart

(Jumped from Page 13)
their first experience with band-stand telecasting—and on their opening night. (Palladium Party is a weekly one-hour sponsored show carried on KTLA).

"Of course, we knew about it in advance," commented Les. "And we were all a little nervous. But I decided against any phoney hokum. I think the band and our soloists can give them a good, straight, musical show. After all, people pay good money in theaters and auditoriums to see and hear musicians perform without funny hats. Why not on TV?"

The Palladium date, four weeks starting Feb. 15, was Elgart's first visit here since he played the Palladium in 1944 as a trumpet player with Woody Herman, the last stand by the Herman band of the Woodchoppers' Ball period. Asked if he noted any changes, Les said with a grin:

"To tell you a truth, as a sideman I never paid much attention to anything except playing the job, wherever we were, and collecting my check. Now that I'm a leader it's different. I really have to watch the crowd, practically count the couples on the floor every set. All the time wondering if they like what we're playing—and will they come back again!"

—emge

New York—Dave Kapp, president of Kapp Records, Inc., announced that his son, Michael, has joined the firm following four years in the navy.

Young Kapp will be technical director and assistant in the planning of all recording activities by the company. During his navy duty, he was associated with the Armed Forces Radio network.

THE HOT BOX

By George Hoefer

New York—Ford (Buck) Washington, 48, who died Jan. 31 in Sydenham hospital here, was known the country over as the piano playing member of the famed Buck and Bubbles singing and dancing comedy team. The act was a top vaudeville and stage attraction for 25 years and "made" the Palace theater on Broadway back in the '30s.

Many musicians and jazz fans knew Washington as a fine jazz pianist. His stature in the world of jazz would be much greater if it hadn't been for his success as a comedian.

Buck was born in Louisville, Ky. He was well on his way to a career as a jazz pianist in 1927 when he was playing one of the two pianos in Louis Armstrong's band at the Sunset cafe in Chicago.

It was soon after this that his talent as a comedian was discovered, and he paired up with hooper John W. Bubbles to form a team that became a leading attraction in revues, cabarets, and in vaudeville. Buck and Bubbles were the first Negro team to appear on television in 1939.

Buck played a rich harmonic piano style reminiscent of Earl Hines, who for awhile played the other piano in Armstrong's group at the Sunset. Buck accompanied Satch on the famed Okeh trumpet solo of *Dear Old Southland* recorded in 1930.

The side was an unscheduled recording made during a regular Armstrong band session in Chicago. When it came to be time for the record date, Louis invited Buck to come along and listen. During an intermission, Louis and Buck got involved in a trumpet-piano duet

which turned out so well it was recorded.

In 1933 Buck was the leader of a band of all-stars that accompanied Bessie Smith on her last recording date. Washington's band included the late Frank Newton, Benny Goodman, Jack Teagarden, the late Chu Berry, guitarist Bob Johnson, and Billy Taylor on bass. This Okeh session produced *Gimme a Pigfoot, I'm Down in the Dumps*, *Do Your Duty*, and *Take Me for a Buggy Ride*.

Three tenor sax solos by Coleman Hawkins accompanied by Washington were made in March, 1934. They were *I Ain't Got Nobody*, *On the Sunny Side of the Street*, and *It Sends Me*. These were made originally for English Parlophone.

It was at the time of the above recordings that Washington waxed his only piano solo, also for the English company, but released in the U. S. by the old Columbia label and reissued later by Decca. The tune was James P. Johnson's well known *Old-Fashioned Love*.

DeJohn Sisters Hoping 'No More' Is Incorrect

New York—To be a new overnight sensation is a thrilling, overwhelming, and sometimes bewildering experience, say Julie and Dux DeJohn, who are riding high on a record called *No More*. "It's a busy life, and we love it," said Julie, 23, who refers to herself as the "king-size" DeJohn.

The uninhibited DeJohns are also the co-authors of *No More*. Their brother, Leo, wrote the music, and the girls supplied the lyrics. "We love to write songs as well as sing," said Dux, 21. "We can't read music, but we fool around with a melody, and I play it on the piano..."

Pennsylvania Girls

Julie and Dux have been singing since they were 3 and 5 years old respectively. They were born in Chester, Pa., and sang with local bands on weekends. Both girls held day jobs, but "we'd sometimes pick up \$50 on weekends, working in local clubs," Dux recalls. On one of these weekend dates, a songwriter, Bob Schaeffer, suggested they record his tune, *Should I Run?*

Julie and Dux made plans for a recording session which they fi-



The DeJohn Sisters

nanced themselves. At this session, they also recorded three additional songs, two by Schaeffer and one, *The Angel Passed By*, which Dux had completed with Schaeffer's help.

The Angel back by *Should I Run?* was aired over a local radio station, and the response was so good that the girls were encouraged to send it to a record company.

Pick Columbia

"We wanted to try a small label," Julie explained, "but Bob advised us to contact a big firm. So we took the record to Columbia because that was the only firm without a sister group. Two days later, we got a call from Columbia, and they signed us to a contract."

Their first record was released on Okeh and the girls' subsequent discs on Epic.

The sisters hope eventually to have their own television show and maybe get into movies. Their favorite pastime is cooking, and they travel with a variety of cooking utensils. They've given orders for accommodations with kitchen privileges wherever they go.

DeJohn Sisters—have recipes, will travel. —hannah

Symphony Of Air To Play New Ellington Work; Duke Leader

New York—Duke Ellington has been invited to conduct his own orchestra and the Symphony of the Air (the former NBC Symphony) in a concert at Carnegie Hall March 16. The Ellington evening is part of a series of Symphony of the Air Concerts at Carnegie Hall this season.

Featured at the concert will be the world premiere of a new Ellington work, *Night Creature*. The composition is described by Ellington as a tone parallel for piano, jazz band, and symphony orchestra. The program will also include Ellington's *Harlem Suite* and his *New World A Comin'*, with the composer as soloist.

In all three compositions, the Ellington band will be integrated with the Symphony of the Air. It is also reported that the Voice of America and the Armed Forces Radio Service will transcribe the concert for broadcasts around the world.



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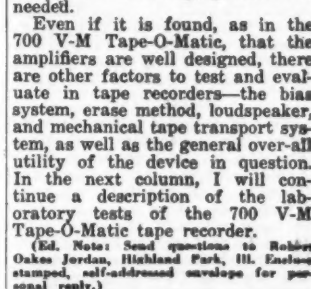
High Fidelity

(Jumped from Page 7)

audio oscillators (200 AB and 200 CD), various bandpass filters (which pass or reject certain signals), indicating meters (I use the Hewlett-Packard 410 B and a 450 A laboratory amplifier), a rectifier, and an averaging meter are needed.

Even if it is found, as in the 700 V-M Tape-O-Matic, that the amplifiers are well designed, there are other factors to test and evaluate in tape recorders—the bias system, erase method, loudspeaker, and mechanical tape transport system, as well as the general over-all utility of the device in question. In the next column, I will continue a description of the laboratory tests of the 700 V-M Tape-O-Matic tape recorder.

(Ed. Note: Send questions to Robert Oakes Jordan, Highland Park, Ill. Enclose stamped, self-addressed envelope for personal reply.)



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Jazz Reviews

(Jumped from Page 11)

swings constantly, but he has technique superior to most of his colleagues', a marvelous pianistic sound, and a fertile ability to so construct fresh, organically building ideas that each of his performances ends up a strongly realized whole that bears the unmistakable mark of his style and personality. Listen for examples to the interweaving lines that re-awaken *Georgia Brown*.

And in the beautifully conceived *Theodora* (a serenade to his wife), Billy illustrates another underappreciated aspect of his art—the ability to compose originals that are real memorable songs with strong melodic lines of mature charm and often wit. Any group that wants to add distinction to its library could well look through Billy's recorded originals for numbers that should be and eventually may become standards.

Billy's part of *Moon* makes it a new one again but the arrangement (particularly lengthened by a drum solo that could have been considerably pruned) is overlong. Had *Moon* ended earlier, this would have been a five-star LP. The concluding *April* is another forcefully tasteful Taylor personalization of a standard. Excellent recording quality and pressing. (Prestige LP 194)

Jack Teagarden

Original Dixieland One - Step; Riverboat Shuffle; King Porter Stomp; High Society; Eccentric; Milneberg Joys

Rating: ★★

This is the second Teagarden session for Period (recorded in November, 1954) under the direction of Leonard Feather. On the first, fourth and fifth numbers, Jack is joined by Dick Cary, Ed Hall, Jimmy McPartland, Walter Page, and Jo Jones. On the other three, he uses his regular band of Fred Greenleaf, trumpet; Kenny Davern, clarinet; Norma Teagarden, piano; Kass Malone, bass, and Ray Bauduc, drums.

His regular band suffers by contrast, and its little more than routine competency (except for Jack, who cuts everyone on the LP) lowers the rating. A complete set with McPartland, Hall, and the considerably more swinging Page-Jones-Cary rhythm section would have been more preferable musically. Anyway, there are kicks all the way from Jack's own big, tireless trombone. There are, unfortunately no Teagarden vocals. Very good recording quality. (Period LP SLP 1110)

Charlie Ventura

Soft Touch; We'll Be Together Again; There'll Be Some Changes Made; The Breeze and I; Charlie's Venture; Swinging on a Star; It Don't Mean a Thing; Deep Purple; Jersey Bounce; Lover; Yesterdays

Rating: ★★

This is called *Another Evening with Charlie Ventura and Mary Ann McCall*. Unfortunately, Mary Ann only appears on *Together and Changes*. Had she been on hand oftener, the rating would be higher. Instrumentally, the better sides are those that include Lennie Hambro, Danny Bank, Charlie Shavers, Kai Winding, Dave McKenna, Perry Lopez, Bob Carter, and Sonny Igoo. This group is heard on the first six. On these sides even Ven-

Rhythm And Blues Notes

By Ruth Cage

New York—A recent argument that lasted through a dozen cups of coffee here began with speculation as to what finally would result as rhythm and blues gained "respectability." The comparisons between the development of r&b and similar events in jazz not so long ago are pretty obvious.

The question is will there be as much distillation, as much bastardization (as r&b itself may well be

tura, of whose work I am no great admirer, sounds quite agreeable and there are some particularly inventive touches by Winding and a wellcome restrained Shavers. And the unpretentious arrangements are clean and swinging (the rhythm section is first-rate).

But the last four place Ventura in a smaller group (Eugene Kutch, Louis Cicchini, and Adolph Tesone are on the first pair with Conte Condoli, Chick Keeney, James Wisner, and Tesone on the last two). Condoli is listed, I should say, but otherwise there is no evidence of his presence. There is, however, an unbilled vocal group on *Yesterdays*. Except for a rather appealing *Yesterdays*, the other three are unfortunate ventures. (Norgren 12" LP MG N-1013)

John Williams

Williams Tell; Be Careful; It's My Heart; Blue Mirror; Somewhere in the Night; I'll Take the Lo Road; Out of This World; Railroad Jack; For Heaven's Sake

Rating: ★★★★★

John Williams is the most exciting, relatively new jazz pianist since Horace Silver. He sustains his first LP with powerfully swinging imagination. Williams moves with rhythmic sureness and ease, and his piano, though most frequently percussive, is not jarringly so. He has a quick, probing, almost impatient musical mind and he has that major sign of jazz merit—a valid personal style very much his own, however influenced by Bud Powell.

He also can play with lyric sensitivity, as in *For Heaven's Sake*. Williams currently is with Stan Getz, and for this date, he utilized the helpful backing of two of his fellow sidemen in the Getz unit, bassist Bill Anthony and drummer Frank Isola. Three of the intriguing originals are Williams', and *Railroad* is by Phil Sunkel (there are no composer credits anywhere on the LP). Rating is this high in the context of the fact that it's Williams' first LP of his own and as such, an unusually stimulating debut. Very good recorded sound. (EmArcy LP MG 26047)

Lester Young

★★★★ Another Mambo

★★★★ I'm in the Mood for Love
Pres uses his regular band on this with Jessie Drakes, trumpet; Gildo Mahones, piano; John Ore, bass, and Connie Kay, drums.

Mambo is a composition by Lester and features fine, swinging choruses by Lester and Drakes. Love is all Lester in a breathy, slow-tempo meditation. Except for some excessive reed noise, it's a good performance. (Norgren 133)

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considered), and will there be as great a variety of by-products musically.

Black Coffee Version

The black coffee drinkers seem to feel that r&b is in some ways completing the cycle back to the more nearly au naturel things which belonged, say to the low saloons in New Orleans. Those who took their java with a dash of cream and a lump of sugar held that r&b is more nearly a cousin than a brother to "for real" jazz. And those who occasionally add a bit of coffee to their sugar and cream protested that all this rock 'n roll stuff was a phenomena of today and its atom bombs and things.

I lean rather heavily toward the cousin-in-the-jazz-family version, which holds that in the course of its current trend toward respectability, r&b, to a great extent, will lose its identity if not its personality.

Presumably, among other things, getting respectable implies toning down some of the erotic suggestions in lyrics and creating some other than a *Dim, Dim the Lights* atmosphere. Since these qualities seem almost inherent in the beat, it will be interesting to see what happens.

Trend Continues

Meanwhile, the relentless trend continues and r&b chalks up more and more new achievements. With *Shake, Rattle, and Roll*, Bill Haley and His Comets have managed to get into the million record sale circle, and that's pretty nice.

Out in Kansas City, Mo., the Orchid room has decided that week-ends weren't enough to satisfy the demand for r&b and is now staffing the bandstand all week with such talent as Chuck Willis and Dakota Staton. This latter miss, incidentally, is getting the full buildup treatment, and her *You're My Heart's Delight* for Capitol is adding to the advance prediction that she'd make it.

Ruth Brown comes back to the spotlight after a maternity layoff with a date at Harlem's Apollo. From there she'll tour West Virginia, North Carolina, and the stage at Washington's Howard theater. Ruth will make her debut at Birdland following these stints. She and Dinah Washington, incidentally, have moved r&b into yet another sphere via Steve Allen's *Tonight* television show.

T-Bone Walker is another recently off the sick list. He's been having ulcer trouble since before Thanksgiving, but comes back in fine style with dates in Kansas City, Chicago, and Detroit. He's signed a new record contract with Atlantic and will fly to New York between a couple of those dates to make his first sides.

Coming up fast is young Billy Clark who traded a sideman's chair with the Joe Morris crew to go on his own. The saxman debuted on the road with the Orioles and is now on the roster at Herald Records.



BILL RUSSO, former chief arranger for Stan Kenton now leading an experimental rehearsal band and teaching in Chicago, took time out recently to go to Pontiac, Ill., state prison to direct that institution's orchestra in rehearsals at the request of state criminologist Hy Frankel and warden Daniel Bergan. That's Russo at left, who returned a couple of weeks later with his orchestra to play a concert at Pontiac. (Bob Berkowitz photo)

Jazz Copycats Pointing Wrong Way, Says T

Toronto—The young traditional jazzmen who are trying to recapture the classic spirit by copying ancient records are heading in entirely the wrong direction, Jack Teagarden thinks.

Teagarden, here with his band for a week at the Colonial, departed from his usually easygoing conversational style when he talked about musicians like those of the "San Francisco style."

"All jazz," he said, "has improved since 'the old days,' and those kids who are trying to play like Jelly Roll's bands or King Oliver's are just doing the wrong thing. They never do anything original, and it shows in the staleness of their music."

One Man

Teagarden discussed in particular one trombone player who attempts to play the way the New Orleans men did four decades ago. "That man," he said, "can play loud, and I mean loud. He can play louder than any five other guys I know. But what he's playing is worthless, because it's all copied. His band can't play a thing unless it's been done before on record."

Teagarden thinks that any musician, no matter what his style, should improve constantly. He feels he has improved considerably since he first made his name.

"I think I should keep on improving, too. Mind, I don't mean I should go in for modern jazz, or

anything like that. That's not for me. But I think most of us are playing quite a bit better than we were in the old days."

A Writer

Teagarden, who sounds as if he is indeed still improving, is in the process of taking a step that now seems almost mandatory for the complete mature jazzman: he is writing his autobiography. Two Washington, D. C., writers are helping him. Three chapters of the book are scheduled to run in *True* magazine.

The band Teagarden brought here had been organized only a few nights before, but it was already beginning to take on a unified sound. Besides Teagarden, the musicians were: Tony Parenti, clarinet; Chuck Forsyth, trumpet; Bob Henning, piano; Cass Malone, bass, and Ray Bauduc, drums.

From the Colonial, Teagarden moved to the *Rendezvous* in Philadelphia for a week, and the Blue Note in Chicago for two. After the Blue Note job, Parenti, Forsyth, and Henning will leave the band and return to New York. Teagarden will take Malone and Bauduc to the coast and re-form for a six-week job at Jazz City, the new club in Los Angeles.

—bob fulford

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McSiegel Dreams Up A Pocketful Of Drums

Prof. S. Rosentwig McSiegel (still fondly remembered by some as one of the greater tuba players of the 1790s) was grinning out of the side of his cigar as I ran into him at the entrance to the Stuyvesant Casino.

"You look like the cat that swallowed the canary," I commented.

"My boy," said the professor, quietly knitting his brows, "I am indeed a cat, and, if you will pardon the colloquialism, a hep one. But I regret to say that I have no time for canaries—not even if it were the worthy Miss Monroe. Son, I am now embarking upon a new venture that cannot fail to miss."

"Tell me about it," I said, "some other time. Right now my dentist—"

'Remarkable Idea'

"The dentist can wait. Leonard, I have hit on the most remarkable idea since my reversible record turntable for backward children. I am producing a series of original instrumentals, a separate series for each instrument, commencing with percussion."

"Percussion! What on earth did you pick on percussion for? Nobody buys drum music."

"Exactly, my boy!" said the professor, a thin smile playing (slightly out of tune) around his lips.

"With drums, music is unnecessary! My old friend Sing Bum Sing, who runs the Chinese Fried Chicken Shack where my band is currently laying off, explained the whole theory to me. With drums, you have one line for the bass drum and one for the trap drum and the cymbals and various other impediments, and this is all; nobody is under any obligation to read musical notes."

"And I shall give them solos by the greatest—direct from the recorded solos of Gene Krupa, 'Foots' Tingle, Max Rich, Buddy Roach—all of them!"

Who He?

"Who, may I ask, is 'Foots' Tingle?"

"Modesty prevented my mentioning it, but he played in my band in the early 1880s."

"Professor, how are you going to get people like that to give you the copyrights to the tunes they've recorded?" I asked. "Most of them are under contract to someone or other."

"That, my boy, as they say, is the beauty part of it. When they take the drum solo, no melody is in progress, so how can they copyright it? It is in the public, as they say, domain."

I looked skeptical, and the pro-

fessor tugged at my arm.

"Look at this list of titles for the first series! How far wrong can I go?"

I glanced at a list on a sheet of crumpled paper headed "Original Drum Arrangements." Underneath were the following titles:

I CAN DRUM CAN'T I?

MY DRUMS ARE GETTING BETTER ALL THE TIME.

YOU STEPPED OUT OF A DRUM.

DARN THAT DRUM.

WITH MY EYES WIDE OPEN, I'M DRUMMING.

THE BOULEVARD OF BROKEN DRUMS.

"That's a remarkable list," I commented. "How come you left out *Life Can Be a Drum*, *Sh-boom*?"

"Too suggestive. But we're going to add one for mom and dad, and we shall call it *When I Grow Too Old to Drum*."

"Professor, has it ever occurred to you that the publishers of some of those songs might object to your twisting their titles?"

This He Knows

"My boy, I have been in the music world long enough to know one thing, namely that there is no copyright on titles. I intend to extend this plan for every instrument. Wait until I tell you about my harp series—*Be Careful, It's My Harp*, and *You Won't Be Satisfied Until You Break My Harp*, and—"

"Professor," I said, "my tooth is beginning to ache very badly, and it's getting very late. I wish you all the success your series deserves, and no more."

"All right, my lad, but mark my words—this thing could be the biggest sensation since McSiegel's illegal Eagles disbanded."

"You mean," I said, "the biggest bust since they busted up. Well, goodbye for now, professor. Or perhaps... perhaps instead of goodbye, I should say I'll See You in My Drums."

Caesar Forms Firm

New York—Sid Caesar has announced the formation of a music publishing company, Flo Music, Inc., ASCAP, at 6 W. 57th St. Caesar will use this new organization for releasing his own music as well as the compositions of others.

COUNTERPOINT

New York—For some months I have given over this column to reports on jazz abroad. One purpose for this vicarious traveling was to help further satisfy some of the increasing curiosity American musicians and jazz listeners now have

about the apparently limitless spread of American jazz all over the world. This series has also been aimed at providing American jazz collectors with a starting background for the jazz records from abroad that are being released in this country in growing quantity.

We are already familiar with Swedish imports, but lately, we're becoming exposed to more and more modern English, German, and French jazz and—thanks to Norman Granz—a voice from Japan in the Japanese female Bud Powell, Toshiko Akiyoshi.

More And More

As a result of the entry into the jazz field of Angel Records (affiliated with the international EMI group), you can now expect even more international jazz in American record stores as is illustrated by Angel's recent release of the first LP of modern Italian jazz ever made available here. A third reason for the series is a cautionary one—to make clear by abundant example that while jazz began here, we have no proprietary rights to the art (art of any kind as a matter of fact, is singularly unownable). We should, therefore, view jazz in other countries with

respect—when the music merits it—rather than with the generalized condescension that too many of us use with regard to any jazz, no matter how good the quality, that isn't made-in-America.

This first of two reports on jazz in Japan, to continue this series, was contributed by Albert B. Close, who returned to this country in May of last year after two years in Japan as a member of the United States air force. Close has studied musical theory and composition, plays drums and bass, and hopes eventually to be a journalist. Judging from this effort, his hopes should not be forlorn.

"You can't go into any U. S. armed forces officer or NCO club in Japan without hearing Japanese dance bands playing jazz of some appreciable degree. I sat in on drums with a few of them and many had a fine jazz spirit and delivery. The main influences in these bands are Kenton, Ellington, Herman, Basie, and Les Brown. The combo influences are Shearing, the Goodman sextet, the Miles Davis group (the Capitol sides), and of late, the Mulligan and Brubeck quartets.

"The main style-source of the



BON VIVANT, raconteur, and entrepreneur Dizzy Gillespie, nattily attired in a cigar, received his *Down Beat* plaque for the 1954 poll in Detroit. Also honored was Bill Harris, as he was given his 10th straight first place plaque. Making the awards was Motor City TV personality Soupy Sales (right).

'Clock' By Haley To Be Film Theme

Philadelphia—One of the fore-runners to the current r&b movement in the record industry, *Rock Around the Clock*, is due for second life this spring when MGM studios releases the *Blackboard Jungle* movie in which the tune will be used as a theme. The record used in the picture is that which Bill Haley and His Comets cut for Decca early last year, before the picture was scheduled for release on March 25 and stars Glenn Ford, Louis Calhern, and Ann Francis.

average Japanese jazz musician is phonograph records. American jazz in all styles and trends has been issued on Japanese Victor and Columbia since 1946. In the last three years, Teichiku and King record companies have been issuing the Decca and Capitol jazz sides, while Japanese Columbia has issued MGM jazz. Blue Note, Fantasy, and Pacific Jazz records are receiving wide distribution now, as far south as Fukuoka. In 1953, Japanese Victor, Mercury, and Decca (Teichiku) started a recording program for native jazz.

"There is some good jazz on the Japanese radio networks, and in Tokyo, on the television programs. The Big Four, Six Joes, Watanabe Stardusters, and Blue Sky Orchestra are featured often. The first organized concert tours started in the fall of 1953, and are developing into regular affairs. I heard one concert in April, the *Jazz of Jazz* concert at Denki hall in Fukuoka (on Kyushu, the southernmost island of the four main Japanese islands). Two bands were present and both really rocked the house.

"One was the modern 'cool' but jumping group, the Six Joes, led by bass man Shin Watanabe, and sparked by the vibes of Hachiro Ando and the drums of Hiroshi Minami. This group is in the Shearing-Brubeck vein of modern jazz, but they displayed definite signs of a freshness and growing individuality that affirms only more their place in Japanese jazz. Swinging their way through *Dark Eyes*, *Red Top*, *Golden Wedding*, and an interesting arrangement of *Carrioca*, they displayed the excellent talents of vibist Ando, Bellson-inspired drummer Minami, guitarist Kyozo Miyagawa, bassist Watanabe, swinging tenor man Sakae Yoshimoto, and the thoroughly cohesive and driving pianist Rene Paulo (a Nisei from Hawaii who has studied at Juilliard and gigged some of the west coast).

"The other group at the concert was the Hot Peppers, a Dixieland outfit headed by the Japanese Louis Armstrong, Fumio Nanri. His clarinetist, Junko Mizuno, especially stood out as a tasteful, swinging musician. The Peppers did fine barrelhouse arrangements of *Dinah*, *Indiana*, *Tin Roof Blues*, *Bugle Call Rag*, and *St. Louis Blues*." (Next issue: small combos, jazz journals, and night clubs in Japan.)



Frankie Masters

(Left) POPULAR ORCHESTRA LEADER AND TRUMPETERS (1 to 4) RAY MCINTOSH, ANDY MARCHESI AND TOMMY FITZSIMMONS, WITH THEIR HOLTON TRUMPETS.

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Albert, Abbey (Statler) Detroit, h
Alexander, Stan (On Tour) Associated Or-
chestras Agency
Bach, Will (Utah) Salt Lake City, Utah, h
Barnes, Blue (On Tour—Midwest) MCA
Becker, Little John (On Tour—Midwest) NOS
Bert, Misha (Waldorf-Astoria) NYC, h
Bobbie, Russ (Merry Gardens) Chicago, Ill., h
Browne, Lee (On Tour—West Coast) ABC
Browne, Lee (On Tour—South) GAC
Byers, Vernon (On Tour—South) NOS
Calahan, Bob (Elsworth AFB) S.D., NOS
Carlyle, Russ (Peabody) Memphis, Tenn., Out
3/19, h
Carter, Tony (Statler) Bronx, N. Y., h
Cayler, Jay (On Tour—Midwest) GAC
Carroll, Jon (Cathedral) New Castle, Pa., h
Chavies, Les (Copa City) Miami, Fla., Out
3/30, h
Clayton, Del (On Tour—Midwest) NOS
Clifford, Bill (Riverside) Reno, Nev., h
Coleman, Emil (Balmoral) Miami, Fla., h
Donahue, Al (New Santa Monica Pier) Santa
Monica, Calif., Out March, 1955
Eliott, Larry (On Tour) 3/11-20, MCA
Elliott, Larry (On Tour) 3/21-4/3, h
Fath, Larry (Peabody) Memphis, 3/21-4/3, h
Ferguson, Danny, (Robert Driscoll) Corpus
Christi, Texas
Fisk, Charlie (Palmer House) Chicago, Ill., h
Foster, Jimmy (Ray) Chicago, Out 3/31, h
Fitzpatrick, Eddie (Mapes) Reno, Nev., h
Flanagan, Ralph (On Tour—East) GAC
Foster, Chuck (Aragon) Chicago, Ill., Out
3/31, h
Garber, Jan (Roosevelt) New Orleans, La.,
Out 3/30, h
Glasner, Don (On Tour) GAC
Harris, Ken (Mayflower) Washington, D. C.,
Out 3/12, h
Hoyt, Eddy (On Tour) MCA
Hunt, Pee Woe (Sands) Las Vegas, Nev., h
Jara, Joe (Brown's) Lech Shadrack, N. Y., h
Jerome, Henry (Edison) NYC, Out 3/24, h
Jurgens, Dick (Statler) NYC, Out 3/24, h
Keston, Stan (Coca-Cola) Hwd., In 4/22, h
Kisley, Steve (Statler) Buffalo, N. Y., h
Lalish, Buddy (On Tour—Midwest) Midwest
Artists Corp.
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (On Tour—Midwest) GAC
Love, Preston (Lamplight) Dodge City, Kan.,
h
McGrane, Don (Radison) Minneapolis, Minn.,
h
McGuffin, Wayne (Highland's Clubhouse) Ken-
necott, Wash., Out 7/23, h
McIntyre, Hal (On Tour—East) GAC
McIntyre, Ray (On Tour—East) GAC
Marric, Ralph (On Tour—Midwest) GAC
Martin, Freddy (Ambassador) L. A., Out 3/22, h
Masters, Frankie (Conrad Hilton) Chicago, Ill.,
h
May Band, Billy; San Donahue, Director (Pal-
adium) Hwd., Out 4/3, h
Malba, Stanley (Pierre) NYC, h
McNulty, Art (Meadowbrook) Cedar Grove, N. J.,
weekends only, h
Morano, Buddy (Oh Henry) Chicago, h
Morgan, Russ (On Tour—Midwest) GAC
Morrow, Buddy (On Tour—Southwest) GAC
Mosier, Roger King (On Tour—East) GAC
Noble, Ray (On Tour—England) MCA
Parker, Tony (U.S. Naval Station) Norfolk,
Va., 3/8-11, (On Tour—Texas) GAC
Pearl, Ray (On Tour—Midwest) Orchestras, Inc.
Pepper, Leo (On Tour—Texas) GAC
Perrault, Clair (Statler) Hartford, Conn., h
Phillips, Teddy (Flamingo) Las Vegas, Nev., h
Reid, Don (On Tour—Midwest) Orchestras,
Inc.
Rudy, Ernie (Aragon) Chicago, 3/15-4/18, h
Sando, Carl (Statler) Hartford, Conn., h
Sheldon, Kenny (Jersey City Garden) Jersey
City, N. J., h
Sprak, Charlie (On Tour—Texas) MCA
Stewart, Ted (Pia) NYC, h
Sully, Joseph (Mayflower) Washington, D. C.,
In 3/16, h
Thorndill, Claude (On Tour—East) GAC
Tovine, Nat (Elmo) Billings, Mont., h
Waggon, Buddy (Jack Valentine's) Fort Lan-
dale, Fla., Out 4/10, h
Watkins, Sammy (Statler) Cleveland, Ohio, h
Weik, Lawrence (Aragon) Ocean Park, Calif.,
Out 1/5/57, h

Combos

Allen, Henry "Red" (Metropole) NYC
Armstrong, Gene (Loop) Cleveland, Ohio, 8/21-27,
cl
Argire, Pete (Statler) Buffalo, N. Y., Out 4/14,
h
Aristocrats (Club Deluxe) Eureka, Calif., 3/14-
4/3, h
Armstrong, Louis (On Tour—Midwest) ABC;
(Bela Street) NYC, In 4/7, h
August, Jan (Hollenden) Cleveland, Ohio, 3/14-
25, h
Blanco Quintet, Al (Frolics) Columbus, Ohio,
Out 3/31, h
Boney's Trio (Beaver) Montreal, Canada, Out
4/17, h
Bonamere (Walshua) Atlanta, Ga., 3/15-20,
h
Braxton Trio, Bob (Mardi Gras Grill) Seattle,
Wash., cl
Bruback, Dave (On Tour—Midwest) ABC
Burgou Trio, Dick (Park) Great Falls, Mont.,
h
Chamberlain, Eddie (Ebony) Cleveland, Ohio,
4/5-18, h
Condon, Eddie (Condon's) NYC, h
Charles, Ray (On Tour—Texas) SAC
Dunne Trio (NCO Club) Summit, S. C., 3/22-
4/1, h
Davis, Bill (China Pheasant) Seattle, Wash.,
h

Ted Heath On Summer Radio

New York—The Ted Heath band, which broadcast on NBC on Christmas Day and New Year's Eve through arrangement with the British Broadcasting Company, will have an NBC series of its own this summer.

Though no definite times or starting dates have yet been finalized, it looks like a 13-week series beginning in June, with each program lasting a half-hour. The programs will be recorded by the BBC especially for use in the United States.

Szell Honored By Composers Group

New York—George Szell, conductor of the Cleveland Symphony orchestra, recently received the American Composers alliance Laurel Leaf award at a special reception here. The award was made by Henry Cowell, alliance president.

In the past season, Szell and orchestra performed more scores by contemporary American composers than were programmed by any other major American orchestra.

'Osie' Johnson Sought As Drummer, Arranger

New York—At a record session awhile ago, the leader was stuck for an additional tune to fill out the LP. "Got an original in my head," he said, "but it's not written down." He played the line on the trumpet. The drummer on the date had found some manuscript paper and was copying the theme and several variations the trumpeter was playing.

Within the next few minutes, the drummer had outlined the harmonic progressions of the tune and sketched lead sheets for other members of the combo. A half-hour later, the first take of the new original was being recorded.

The drummer was James (Osie) Johnson, an exciting part of the New York jazz scene—via manuscript and swinging drums—for the last two years. Named last year as winner of the new star drum award in the *Down Beat* critics' poll, Osie since has participated in a number of record sessions, worked with Tony Scott's quartet and septet and Dan Terry's new big band.

Two LPs Issued

Recently Johnson was in charge of the first two LPs to be issued under his own name at a session for Period. In sleep-killing demand as drummer and arranger, Osie has made an impressive place in the toughest competitive music jungle in the country.

But security for a jazzman, here as elsewhere, remains a sometime thing. Osie, however, has a better chance than most because of the diversity of his skills in playing and writing.

His accomplished versatility is built of many years of experience and listening. Born in Washington, D. C., Jan. 11, 1923, he began to play drums in Armstrong high school, Washington's jazz equivalent of Juilliard. Previous graduates are Duke Ellington, Sonny Greer, and Claude Hopkins, among others. Billy Eckstine and Bill Kenny preceded Osie in the school, and among Osie's classmates were Leo Parker and Charlie Rouse, while John Malachi, later Sarah Vaughan's accompanist, was a grade or two ahead.

"It's not that Armstrong was a musical school," Osie explains. "There was just one harmony class besides the band when I was there, but there was a lot of interest in music, and that harmony teacher, Miss Webster, was wonderful. She had taught Ellington and the others who had come before. I've always wanted to go back and see her. I don't even know if she's still there."

Family Disapproves

Despite family disapproval, Johnson quit high school in his senior year for his first professional gig as a member of a newly formed eight-piece band. The band scuffled for a year and then broke up. Osie returned to Washington.

In 1942, Osie went to Boston and worked with Saddy Lewis for about six months and shortly thereafter entered the navy. He had started writing in Miss Webster's harmony class and had been working at it ever since. With the navy band, he picked up valuable arranging experience.

"One thing I've found," Johnson emphasized, "is that being a drummer who also writes is a great help in playing. It gives you more foresight as to what's going to happen next and it quickens your musical reflexes. A drummer, even if he doesn't take arranging, should, I think, have at least some knowledge of instruments other than his own. That way he can really know what's going on."

Joins Hines Unit

In 1951, he joined Earl Hines' combo which included Bennie Green, Tommy Potter, Aaron Sachs, and a "wonderful, under-rated singer," Etta Jones. With Earl, Johnson had a chance to learn more about writing for voices, because the band for a time had two vocalists, the other being Sachs' wife, Helen Merrill, and Hines liked to have the whole band sing on production numbers.

Following a year and a half with Hines, Johnson decided to center



Osie Johnson

in New York. "I made up my mind to fight it out here," he said. "All these years I'd been dodging New York because I figured I wasn't ready."

Soon after his arrival, Osie met Scott through Green. They used to jam at Tony's house, and finally a quartet was assembled, with pianist Dick Katz and a succession of bassists, that played Minton's for a long time in 1952 and part of 1953.

Writes For Bennie

Osie has written frequently for

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Green since coming to New York (*Blow Your Horn* is his best known work for Bennie.) He has continued to write for Dinah Washington and recently finished several arrangements for Carmen McRae. Last summer Osie worked with Jaquet, including a European trip featuring Sarah Vaughan and Coleman Hawkins but since then Osie has been busy free-lancing in New York.

For the future, Osie would like to do much more writing for all kinds of groups and singers. In time, he'd be interested, he says, in assembling a band to take on the road. "First I want to write up a book for it. I want as large a band as I can get. I'd forgotten the kick of how four trombones sounded until I joined Dan Terry." —nat

Abbie Brunies, 42 Dies In New York

New York—Abbie Brunies Jr., 42, son of Abbie Brunies and nephew of trombonist George Brunis, died suddenly of a heart attack on Feb. 12, just before going onstand for a set with Sharky Bonano's band at Child's Paramount. He had just recently become the father of a girl.

Brunies was regarded as an excellent Dixieland drummer and had been with Bonano for some 17 years. Alphonso Steel filled in for the night and completed the Childs engagement with the band.

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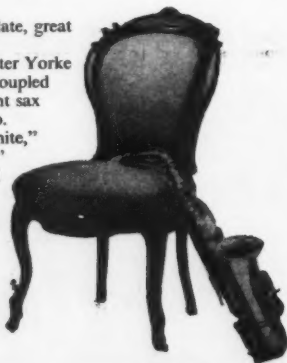
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Jukebox Operators Meet Again: Customers' Suggestions Offered

Once again it's time for the annual gathering of the Music Operators of America and once again many problems face the convention. But this year the convention will find a much more closely knit gathering of the music machine industry, for the manufacturers of the jukeboxes will also be on hand as active participants.

Together with the record manufacturers, the operators of the nation's thousands upon thousands of music machines, and the many artists in both the pop and country and western fields who record the records found in the machines, the music machine manufacturers will lend their support to a convention that is rapidly becoming one of the most important music events of the year trade-wise.

We do not presume to tell the operators who will be in convention how to solve their trade problems, for they are far better qualified to handle these affairs.

Adding Something

But we would like to add a little something for what it is worth, and we feel that perhaps what we have to say may well fit in with the general discussions at this meeting.

Because *Down Beat* is the only music magazine which reaches the consumer, as well as the trade, we are constantly in touch with the element who play the music machines which you, the operators, place out for public consumption. And these people have

definite thoughts on the matter of music, both from a purchasing point of view, and from a listening habit developed through years of music appreciation, be it jazz, pop, country and western or rhythm and blues. These are the kids who play your music machines after school and in the evenings, and who are the backbone of your business.

Here are just a few of the things these people tell us:

Clean equipment. This is perhaps the most frequently quoted complaint we hear. Sure—kids are careless, and maybe they get those glittering machines messy, but they still put in their nickles and dimes, and they want to be able to read the title strips, pick the tunes they want to hear, and get good reception. So it becomes the problem of the operators to keep the equipment clean, just as the owner of the store where the box is located must keep his fountain shiny after the kids have spilled sodas all over its surface.

Don't Be Fooled

Good Sound Reproduction. Don't be fooled by the customers of your machines. In most cases these kids are hip—they know their music, and more importantly, they know the capabilities of the artists on the records. Too, most of them have good home phonos, and they buy and listen to the records they hear on your boxes. They know the record companies give them good fidelity, and they expect the same reproduction on your equipment. If they

don't get it—they won't spend their money—if they do, the dime per record per play doesn't make too much difference.

Promotion: The music machine industry is perhaps one of the most maligned big businesses in the country today. So it follows that good public relations is a must. In this regard, it is a fact that many customers of music machines know the equipment by name today—and they will actually ask a location owner to get in one of the newer, hi 2 models.

Picking Records. The trade charts are most important when it comes to selecting records for your machines. But there are other ways of getting those added plays which count up to profits each week. For example—the disc jockeys in most cities get pre-release records, and they play those which they think will appeal to their audience. Now this is also *your* audience, and by listening to the jockeys, you can often get a jump on a platter, thus assuring you not only added play on that one tune, but also a chunk of good promotion with your customers.

Much Done

We know you are going to get a lot accomplished again this year, and we know that many mutual friends from all facets of the music field will be in Chicago for the convention.

Down Beat is proud to join with you all in helping to make this the most memorable convention to date.

—The Publisher

Coinmen Speak Up Against Bills Pending Before Current Congress

Oakland, Calif.—Jukebox operators, organized as the Music Operators of America, are vehemently up in arms against two bills pending before the current congress which would levy royalties from juke performances for the music licensing companies. A licensing of the automatic phonograph industry could cost operators millions of dollars in the aggregate.

Under present copyright laws, the music operators are protected from taxation of this sort, and MOA's present efforts is to quell the Kilgore and Thompson bills which threaten to alter those laws and which consequently threaten the livelihood of some of the operators.

This doubtless will be the major issue of the coming MOA convention to be held in Chicago three days beginning March 28.

The officers of MOA have already instructed their legal counselor, Sidney Levine, to prepare a strong defense against both bills as quickly as

possible. Similar bills have been proposed to the U. S. congress many times in the past, but all were rejected.

"It's very easy for anyone outside the automatic phonograph industry to make recommendations or to promote this type of legislation," an MOA official has said, "but I am sure that anyone directly associated with the business knows we cannot afford to pay heavy royalties for performances. The present copyright laws are fair and equitable to all concerned."

In the face of the threat signified by the new bills, jukebox operators are mapping a performance rights organization of their own, opposite BMI and ASCAP. Such an organization and a program to build up a catalog of good songs for jukeboxes will be proposed at the next convention.

In advance of the national meeting, MOA president George A. Miller said, "Nothing is impossible for the music operators with their great potential and buying power at the present time. There is no reason for them

to be continually harassed by some outside source wanting to control the records they purchase for their automatic phonographs. And music operators are beginning to realize more than ever that it is essential for them to have their own catalog of phonograph records."

About 50,000 copies of the first MOA-sponsored disc goes into release soon, and a second is scheduled to follow within 30 days. A committee of seven men has been appointed to explore the plan to organize the third performance rights society for presentation at the convention.

Down Beat

Part Two Of Two Parts

Second Annual Disc Jockey Poll Shows Strong Recording Trends

Things moved fast in the recording industry in 1954—faster even than the norm for this always trend-conscious business. That's the conclusion drawn by the editors of *Down Beat* on the results of its second annual disc jockey poll to select top discs and record personalities of the year.

Only two winners repeated from last year's poll—one of them in the relatively stable division of studio conductors, and the other in the novelty records classification—which this year was split more ways than you could shake a trend at.

Victor's Hugo Winterhalter again emerged as top studio batoneer, with Nelson Riddle again close behind. Apart from the fast rise of Mercury's David Carroll, who romped into third place in his first year of recording, however, this category was the only stable one in the race.

Freberg Mops Up

Stan Freberg cleaned up the bulk of the votes in the novelty sweepstakes with *Sh-Boom*, but the second-place winner was a record that placed 10th in the straight vocal classification—the Crew-Cut's version of the same tune. Indicating the anything-goes attitude of the jockeys this year in determining what constitutes a novelty, the Ames Brothers' *Naughty Lady of Shady Lane* placed third as a novelty, and, although it drew votes in the vocal division, didn't come out among the top 10 there.

Skokiaan by the Bulawayo Sweet Rhythm band was adjudged a novelty, too, although Ralph Marterie's version, closely patterned after the earlier Bulawayo disc, won top honors in the straight instrumental division. Similarly, Archie Bleyer's *Hernando's Hideaway* was

considered more novelty than instrumental, drawing some votes in the former category but placing sixth in the latter.

The mambo, country-western and rhythm-blues influences of 1954 also helped obscure formerly clear-cut ideas of what constitutes a novelty, with Bill Haley's *Shake, Rattle, and Roll*, Rosemary Clooney's *This Ol' House* and Vaughn Monroe's *They Were Doin' the Mambo* emerging high in the novelty division.

Grouped As Novelties

Apparently the jocks, reluctant to acknowledge these influences on the pop market, grouped them all as novelties, in the absence of separate classifications, the editors of *Down Beat* said.

The fast ups and downs of pop vocalists also were reflected in the balloting, with Frank Sinatra, who didn't even place last year, deposing Eddie Fisher as top recording personality of 1954. Perry Como clung to his second-place spot of last year, and Fisher moved down to No. 3.

Marterie, victorious instrumentally this time, didn't even show last year, and, conversely, none of the top five from the previous poll (Frank Chacksfield, Ray Anthony, Pee Wee Hunt, Ralph Flanagan, and Richard Hayman) even entered the top 10 this year.

Maltby An Entry

As with Carroll in the studio conductor race, Richard Maltby made a significant entry this year in the instrumental division. The new Label "X" maestro marched straight into second place with *St. Louis Blues Mambo*, though he was unknown a year earlier. In similar fashion, Billy Vaughn, known only as a member of the Hilltoppers vocal group a year ago, wound up as third-place instrumental choice, for his *Melody of Love* slicing under his own name.

Voted the year's top new singers on records were Sammy Davis Jr. and Jaye P. Morgan, with Roy Hamilton, Jerry Vale, Joan Weber, and Peggy King coming up fast.

Top record of the year was Rosemary Clooney's *Hey There*, with Kitty Kallen's *Little Things Mean a Lot* a close second and Sinatra's *Young at Heart* the third-place winner.

Most ubiquitous tunes were *The High and the Mighty* and *Sh-Boom*, the latter winning votes via the Freberg and Crew-Cuts' versions, the former showing up in fourth, fifth, and eighth places in the instrumental records category by way of the Leroy Holmes, Les Baxter, and Victor Young recordings, respectively.

Small Labels Cited

Although major record labels came out on top in all divisions, as might have been expected, subsidiary and small independent labels showed up to good advantage.

Label "X," formed only last year by Victor, had a strong entry in Maltby's *St. Louis Blues Mambo*, the Vaughn *Melody of Love* disc placed Dot high on the list, Bleyer's independent Cadence label gained strength with his *Hideaway* etching, and Denise Lor's *If I Give My Heart to You* brought prominence to the Major label. As to the majors, first-place honors were pretty well spread around. Capitol topped two categories, Victor two, Columbia one, and Decca one.

Complete results of the poll, which was taken among more than 2,300 disc jockeys, follow:

Top Recording Personality of the Last Year

1. Frank Sinatra
2. Perry Como
3. Eddie Fisher
4. Rosemary Clooney
5. Kitty Kallen
6. Patti Page
7. Crew-Cuts

(Continued on Next Page)



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Frank Sinatra
The Winnah!

8. Nat Cole
9. Sarah Vaughan
10. Doris Day

Best New Male Singer

1. Sammy Davis Jr.
2. Roy Hamilton
3. Jerry Vale
4. Lou Monte
5. Don Forbes
6. David Whitfield
7. Tommy Leonetti
8. Steve Lawrence
9. Bob Stewart
10. Georgie Shaw



Eddie Fisher
Last Year's Champ

Best New Girl Singer

1. Jaye P. Morgan
2. Joan Weber
3. Peggy King
4. Denise Lor
5. Betty Madigan
6. Jill Corey
7. Jerri Adams
8. Carmen McRae
9. Chris Connor
10. Terri Stevens

(Turn to Page 6)

Thanks for Everything . . . *

Les Paul and Mary Ford

** especially for "Song In Blue"*



Rosemary Clooney
Hey, There!

1954 DeeJay Poll

(Jumped from Page 5) —

Best Conductor of Studio Orchestra

1. Hugo Winterhalter
2. Nelson Riddle
3. David Carroll
4. Percy Faith
5. Mitch Miller
6. Leroy Holmes
7. Victor Young
8. Les Baxter
9. Ray Bloch
10. Paul Weston

Best Vocal Record of Last Year

1. *Hey There*, by Rosemary Clooney (Columbia)
2. *Little Things Mean a Lot*, by Kitty Kallen (Decca)
3. *Young at Heart*, by Frank Sinatra (Capitol)
4. *Wanted*, by Perry Como (Victor)
5. *Mr. Sandman*, by the Chordettes (Cadence)
6. *Let Me Go, Lover*, by Joan Weber (Columbia)
7. *Secret Love*, by Doris Day (Columbia)
8. *Make Yourself Comfortable*, by Sarah Vaughan (Victor)
9. *If I Give My Heart to You*, by Denise Lor (Major)
10. *Sh-Boom*, by the Crew-Cuts (Mercury)

Best Instrumental Record of Last Year

1. *Skokiaan*, by Ralph Marterie (Mercury)



Ralph Marterie
Instrumental Victory



Hugo Winterhalter
Top Conductor

2. *St. Louis Blues Mambo*, by Richard Maltby ("X")
3. *Melody of Love*, by Billy Vaughn (Dot)
4. *The High and the Mighty*, by Leroy Holmes (MGM)
5. *The High and the Mighty*, by Les Baxter (Capitol)
6. *Song of the Barefoot Contessa*, by Hugo Winterhalter (Victor)
7. *Land of Dreams*, by Hugo Winterhalter (Victor)
8. *The High and the Mighty*, by Victor Young (Decca)
9. *Tara Theme*, by Leroy Holmes (MGM)
10. *Theme from Lombardo Ending*, by Pete Rugolo (Columbia)

Best Novelty Record of Last Year

1. *Sh-Boom*, by Stan Freberg (Capitol)
2. *Sh-Boom*, by the Crew-Cuts (Mercury)
3. *Naughty Lady from Shady Lane*, by the Ames Brothers (Victor)
4. *Point of Order*, by Stan Freberg (Capitol)
5. *Skokiaan*, by the Bulawayo Sweet Rhythm band (London)
6. *Hernando's Hideaway*, by Archie Bleyer (Cadence)
7. *I'm a Rollin'*, by Jackie Miles (Coral)
8. *Shake, Rattle, and Roll*, by Bill Haley's Comets (Decca)
9. *This Ol' House*, by Rosemary Clooney (Columbia)
10. *They Were Doing the Mambo*, by Vaughn Monroe (Victor)



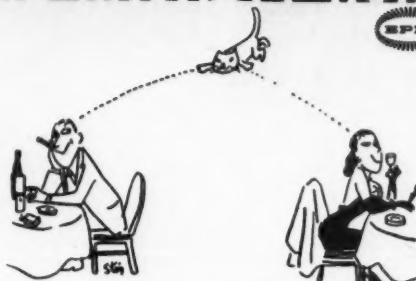
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Funny Man

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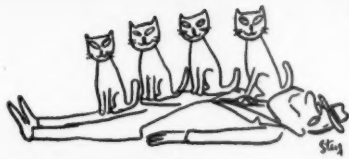
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THE HACKETT HORN



THE DUKE'S MEN

JOHN HUGHES AND HIS 12/20 PATERS
STEWART AND HIS 32" STREET STOMPERS

JOHN HUGHES AND HIS ORCHESTRA
CHITTY WILLIAMS AND HIS KID CUTTERS



LESTER
LEAPS
IN

COUNT BASIE AND
HIS ORCHESTRA
FEATURING LESTER YOUNG



"Take it, Bunny!"

BUNNY BERIGAN AND HIS BOYS



HODGE PODGE

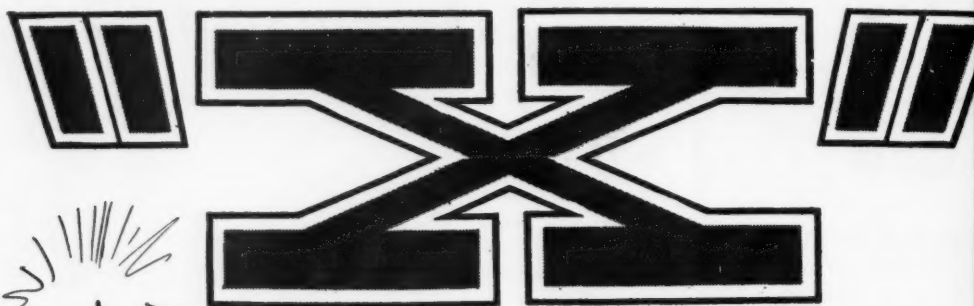
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"ST. LOUIS BLUES MAMBO"

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#1 Most Promising Instrumental Group of 1954*

Norman Petty Trio

"THREE LITTLE KISSES" — "I WONDER WHY"

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#4 Most Promising New Vocal Group of 1954*

Three Chuckles

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"FOOLISHLY" — "IF YOU SHOULD LOVE AGAIN"

x-0095

#6 Most Promising New Orchestra of 1954*

Russ Carlyle

"IN A LITTLE SPANISH TOWN"

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#3 Most Promising New Country Artist of 1954*

Terry Fell

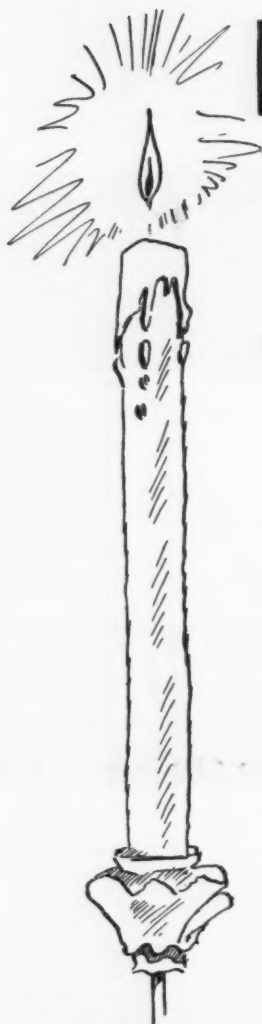
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and many others

*Result of the Cash Box Music Operators 1954 Poll



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